

THE
COLLECTION OF PICTURES
OF
THE MOST NOBLE THE
MARQUIS OF STAFFORD,
IN LONDON;
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER.

LIBRARY

1000.00

1000.00

ENGRAVINGS
OF THE
MOST NOBLE
The Marquis of Stafford's
COLLECTION OF PICTURES,
IN LONDON,
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER,
WITH
REMARKS ON EACH PICTURE.

By WILLIAM YOUNG OTTLEY, Esq. F.S. A.

THE EXECUTIVE PART UNDER THE MANAGEMENT OF
PELTRO WILLIAM TOMKINS, Esq.
HISTORICAL ENGRAVER TO HER MAJESTY.

VOL. III.

London:

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;

FOR

LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.

LIST OF PLATES

IN

VOLUME THE THIRD.

CLASS III.

SCHOOLS OF GERMANY, FLANDERS, HOLLAND, &c.

PLATE.	SUBJECTS.	PAINTERS.
1.	{ The Death of the Virgin	1. <i>Albert Durer.</i>
	{ A Dance of Cupids	5. <i>J. Rothenhamer.</i>
	{ The Adoration of the Shepherds	6. <i>Do.</i>
2.	{ The Portrait of a Gentleman	2. <i>Francis Pourbus.</i>
	{ Zacharias with the Infant Christ	9. <i>Paul Moreelse.</i>
3.	The Interior of a Church	3. <i>H. Steenwyck.</i>
	Landscape and Figures. Pan and Syrinx	4. <i>Paul Brill.</i>
4.	{ A Landscape and Figures	102. <i>Herman Swanefeld.</i>
	{ A Landscape and Figures. The poor Travellers	143. <i>C. Huysmans.</i>
	{ A Landscape and Figures. The Labourers Reposing	144. <i>Do.</i>
	{ A Music Party	7. <i>Jan Lys.</i>
5.	{ The Distribution of Soup at the Gate of a Convent	29. <i>Jan Miel.</i>
	{ Regaling at an Alehouse-Door	113. <i>G. Tilborgh.</i>
	{ An Italian Market	115. <i>J. Lingelback.</i>
6.	{ The Portrait of a Gentleman	8. <i>Michael Mireveldt.</i>
	{ The Portrait of an Old Woman	17. <i>Frank Hals.</i>
7.	Peace and War	10. <i>P. P. Rubens.</i>
	{ St. Teresa making Intercession for the Souls in Purgatory	11. <i>Do.</i>
	{ The Assumption of the Virgin	16. <i>Langhen Jan.</i>
8.	{ A Peasant dressing a Wound	45. <i>J. Van Craasbeck.</i>
	{ The Hostess giving Refreshment to a Traveller at the Door of an Inn	74. <i>G. Metzu.</i>
	Mercury and Hebe	12. <i>P. P. Rubens.</i>
9.	{ A Man with a Glass of Liquor	53. <i>Ad. Van Ostade.</i>
	{ A Man singing a Ballad	82. <i>A. D. Voys.</i>
10.	The Wise Men of the East	13. <i>J. Van Thulden.</i>

11.	The Madonna and Infant Christ	14. <i>Ant. Vandyck.</i>
12.	The Portrait of Thomas Howard Earl of Arundel	15. <i>Do.</i>
13.	The Portrait of R. Wood Esq. Author of the well-known Work on the Antiquities of Palmyra and Balbeck	156. <i>Ant. Raffaello Mengs.</i>
14.	Dogs and Fruit	18. <i>Francis Sneyders.</i>
15.	The Starved Dog	112. <i>J. Fyt.</i>
	Birds	130. <i>Melchior Hondecouter.</i>
	The Ferry	19. <i>J. V. Capelle.</i>
16.	A Landscape and Figures	20. <i>Jos. Mompert.</i>
17.	A View with Ruins and Figures	103. <i>J. B. Weeninx.</i>
	A View on the Coast of Genoa	116. <i>J. M. Blankhof.</i>
	A Landscape	21. <i>J. Wildens.</i>
18.	A Landscape and Figures. Men Fishing	34. <i>J. Wynants.</i>
	A Landscape and Figures	104. <i>A. Pynacker.</i>
	A Landscape, with Figures Bathing	22. <i>A. Kierings.</i>
19.	A Landscape and Figures	23. <i>Cor. Poelemborg.</i>
	A Landscape, with Nymphs.	24. <i>Do.</i>
	A Landscape. Friars in Conversation	28. <i>J. Van Goyen.</i>
	A Music Party	25. <i>Van Harp.</i>
20.	The Interior of a Cottage	96. <i>C. Bega.</i>
	The Itinerant Fishmonger	133. <i>Jan Steen.</i>
	Regaling in a Cabaret	26. <i>Van Harp.</i>
21.	The Philosopher's Study	93. <i>P. de Koning.</i>
	A Cat and Still Life	117. <i>W. Kalf.</i>
22.	A Dutch Wake	27. <i>Molinaer.</i>
	A Landscape and Figures	30. <i>J. Wynants.</i>
	A Landscape and Figures	31. <i>Do.</i>
23.	A Landscape and Ruins	32. <i>Do.</i>
	A Landscape and Figures	33. <i>Do.</i>
	A Pilgrim	57. <i>D. Teniers, sen.</i>
	A Landscape, with Figures. Duck Shooting	35. <i>F. Maucheron.</i>
	A Woman Frying Pancakes	83. ——
	A Girl Scouring a Kettle	148. <i>Janson.</i>
	Fruit and Flowers	36. <i>J. D. de Heem.</i>
	Fête on the Water at Dort	37. <i>A. Cuyp.</i>
	Landscape with Ruins	38. <i>Do.</i>
	Landscape and Figures	39. <i>Do.</i>
	Milking the Cows	40. <i>Do.</i>

24.	The Piping Herdsman	41. <i>A. Cuyp.</i>
	The Traveller Reposing	47. <i>Theodore Stoop.</i>
	A Landscape and Cattle	88. <i>W. Romeyn.</i>
	A Cattle Piece	118. <i>J. H. Roos.</i>
	A Landscape and Figures	42. <i>A. Cuyp.</i>
25.	A Landscape and Figures	43. <i>J. Both.</i>
	A Landscape, with Figures Bathing	43* <i>Do.</i>
	A Landscape and Figures	110. <i>Nic. Berghem.</i>
	A View on the Tiber	44. <i>J. Asselyn.</i>
	A Landscape and Figures	140. <i>F. Mile.</i>
26.	A Do.	141. <i>Do.</i>
	A Do.	142. <i>Do.</i>
	The Village Piper	46. <i>Le Nain.</i>
27.	Samuel and his Mother	68. <i>Rembrandt.</i>
	The Interior of an Alehouse	105. <i>H. M. Zorg.</i>
28.	Boors Singing	48. <i>Adrian Brower.</i>
	A Gentleman paying his Addresses to a Lady	71. <i>G. Turburgh.</i>
	Interior of a Tabaret	49. <i>Ad. V. Ostade.</i>
	A Present to the Lawyer	50. <i>Do.</i>
29.	Playing at Skittles	51. <i>Do.</i>
	Back-Gammon	52. <i>Do.</i>
	Dutch Courtship	54. <i>Do.</i>
30.	Travellers at an Inn Door	55. <i>J. Van Ostade.</i>
31.	A Village Fair	56. <i>Do.</i>
	Ducks in the Water	58. <i>D. Teniers, jun.</i>
32.	The Alchymist	59. <i>Do.</i>
	The Card-Players	62. <i>Do.</i>
	Nine-Pins	64. <i>Do.</i>
	The Interior of a Tabagie	60. <i>Do.</i>
33.	The Village Wedding Feast	65. <i>Do.</i>
	The Portrait of a Man	70. <i>School of Rembrandt.</i>
	A Winter Piece	61. <i>D. Teniers, jun.</i>
34.	The Children's Supper	91. <i>G. Schagen.</i>
35.	The Rent Day	63. <i>D. Teniers, jun.</i>
36.	His own Portrait	66. <i>Rembrandt.</i>
	The Portrait of a Lady	67. <i>Do.</i>

THE COLLECTION
OF
THE MARQUIS OF STAFFORD.

CLASS III.

*THE SCHOOLS OF GERMANY, FLANDERS, AND
HOLLAND.*

No. 1. ALBERT DURER. Nat. 1471, ob. 1528.

THE DEATH OF THE VIRGIN.

THE composition of this excellent little picture is the subject of one of the well-known series of wood engravings, by Albert Durer, of the life of the Madonna. Whether it was painted by his own hand has been considered doubtful; some connoisseurs having ascribed it to the pencil of an artist of the Florentine school. That this ancient German artist, however, did, at least occasionally, paint small pictures of the subjects which he engraved in wood, may be collected from the writings of Vasari; who, in his account of the early engravers, after describing Albert's wood-print of "Christ taken in the garden," informs us, that he also painted it in oil, in a beautiful little picture then in the possession of a member of the Medici family.

This picture is painted on copper, and measures 11 $\frac{1}{2}$ inches in height, by 8 inches in width. It was formerly in the collection of Mr. Purling.

No. 2. FRANCIS POURBUS. Nat. 1540, ob. 1580.

THE PORTRAIT OF A GENTLEMAN.

SOME persons have ascribed this picture to the pencil of the younger Pourbus, the son of the above-named artist; adding, that it is the representation of the painter himself. The dryness of manner with which it is executed induces the writer to attribute it rather to the elder Pourbus; in which judgment, however, he may be wrong.

It is painted on panel, measures 2 feet 5 inches in height, by 1 foot 8 inches, and was formerly in the collection of the Earl of Besborough.

No. 3. HENRY STEENWYCK. Nat. 1550, ob. 1603.

THE INTERIOR OF A CHURCH AT ANTWERP.

IT is impossible to examine this and similar specimens of the early schools of Germany and Flanders, without bestowing commendation on the steady perseverance which enabled the artist to carry to its final completion a work comprising such a multiplicity of minute parts; all of them finished with equal care and delicacy of pencil.

A perspective view of the middle aisle of a large church, lighted by opposite windows, was not a subject that admitted either of a picturesque arrangement of lines, or of that effect of light and shadow, which Steenwyck sometimes knew how to give to his architectural representations by torch-light: and hence this picture is not an agreeable one.

Neefs, the pupil of Steenwyck, discovered, that in paintings of this kind, the effect is not proportionate to the magnitude, the importance, or the number of the objects represented, but to the judgment with which they are disposed; and that a greater impression is often pro-

duced by a picture representing a well-selected part of a large edifice than by one comprising the whole.

This picture is painted on pannel, and measures 3 feet 2 inches in height, by 2 feet 1 inch in width.

No. 4. PAUL BRILL. Nat. 1554, ob. 1626.

A LANDSCAPE WITH THE STORY OF PAN AND SYRINX.

IN the more extensive compositions of this artist, the blue and green tints frequently predominate too much; especially in distances. The picture before us is free from such objections; at the same time that it presents an arrangement of forms and masses agreeable to the eye, and is executed with the greatest intelligence and vigour of pencil. Paul Brill was justly esteemed one of the best landscape painters of his age; and his talents were duly appreciated by An. Caracci, who often assisted him by painting the figures in his landscapes.

This picture is painted on canvas, and measures 1 foot 6 inches in height, by 2 feet 3 inches in width.

No. 5. JOHN ROTHENHAMER. Nat. 1564, ob. 1604.

A DANCE OF CUPIDS.

AFTER he had learned the rudiments of his art in his native country, Rothenhamer repaired to Rome, where he soon acquired proficiency in the style, or, to speak more properly, the *manner*, of drawing and colouring then prevalent in the Roman and Florentine schools. He afterwards visited Venice, where he became the pupil of Tintoretto, whom he imitated, upon his return to Germany, in the arrangement of his groups, rather than in the force of his colouring. Upon the whole, he was one of the best artists of Germany of his time.

The picture before us is composed with great elegance, carefully

drawn, and painted with delicacy: it may be justly termed a very beautiful little specimen of Rothenhamer's talents.

It is painted on copper, measures $9\frac{1}{4}$ inches in height, by 1 foot $\frac{1}{4}$ inch in width, and was formerly in the collection of the Greffier Fagel.

No. 6. ROTHENHAMER.

THE ADORATION OF THE SHEPHERDS.

A GAILY-COLOURED little picture, free from gross defects; but, at the same time, devoid of striking beauties.

It is painted on copper, and measures $9\frac{1}{4}$ inches in height, by $7\frac{1}{2}$ inches.

No. 7. JAN LYS. Nat. 1570, ob. 1629.

A MUSICAL PARTY.

IN the original catalogue of the pictures at Cleveland House this picture was ascribed to the above artist. It has been since attributed to PETER VAN LINT. But, whoever was the author, the work itself bears testimony that he was a skilful and correct designer, and possessed great decision and clearness of pencil.

It is painted on panel, and measures 1 foot 6 inches in height, by 2 feet 3 inches in width.

No. 8. MICHAEL MIREVELDT. Nat. 1568, ob. 1641.

THE PORTRAIT OF A GENTLEMAN.

THIS artist enjoyed, in his time, prodigious reputation as a portrait painter; it is even said of him by Sandrart, that he painted upwards of ten thousand pictures of that kind—a relation scarcely credible. No doubt his portraits, which are not devoid of other merit, were strong likenesses.

This picture is painted on panel, and measures 3 feet $8\frac{1}{2}$ inches in height, by 2 feet 9 inches.

No. 9. PAUL MOREELSE. Nat. 1571, ob. 1638.

ZACHARIAS WITH THE INFANT CHRIST.

THIS artist, who was the disciple of Michael Mireveldt, is principally spoken of as a portrait painter. This is no very favourable specimen of his talents in historical painting.

It is painted on canvas, and measures 2 feet 5 $\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch.

No. 10. PETER PAUL RUBENS. Nat. 1577, ob. 1640.

PEACE AND WAR.

THIS large picture may, with justice, be termed an admirable example of the pencil of Rubens; of the vigour, the brilliancy, and the richness of his colouring, and of his consummate skill in the arrangement of his masses. In these respects it stands, indeed, pre-eminent, since it appears, which was seldom the case with his pictures of such dimensions, to have been entirely painted by his own hand; and that at a period when his talents were in their zenith.

In other respects it is not without interest; though it must be confessed, that the splendid but heterogeneous union of allegory with portrait, in which, as upon some other occasions, the painter has here indulged, produces an effect less calculated to move our sympathy or approve itself to our understandings than to dazzle the eye.

It was presented by Rubens to King Charles the First, and is mentioned in the Catalogue of the Royal Collection, March 26, 1649, as being placed in the Bear Gallery at Whitehall, by the Description of "Peace and Plenty, with many figures as big as the life, by Rubens." It is described in another part of the same Catalogue as an emblem

of Peace and War, " which Sir Peter Paul Rubens, when he was here " in England, did paint, and presented it himself to the King, containing some nine figures."

After the death of Charles the First, it found its way to Genoa, where it was known in the Doria Palace by the name of " the Family of Rubens;" his own Portrait, with those of his wife and children, being introduced in it. A few years ago it was brought from Genoa, by Mr. Irwine and Mr. Buchanan, from whom it was purchased by its present noble possessor.

This picture is painted on canvas, and measures 6 feet 5 inches in height by 9 feet 8 inches.

No. 11. RUBENS.

ST. TERESA MAKING INTERCESSION FOR THE SOULS IN PURGATORY.

A MASTERLY sketch.

It is painted on panel, and measures 2 feet 7 inches in height, by 1 foot 9 $\frac{1}{2}$ inches.

No. 12. RUBENS.

MERCURY AND PSYCHE.*

THAT the charms of colouring were but too frequently the primary objects of this great painter's attention has long been a matter of regret. The little picture before us, however, which is composed of some of the most beautiful groups of the story of Cupid and Psyche, painted by Raffaello, in the palace called " the little Farnese," at Rome, suffices to shew that he was not wholly insensible to the higher excellencies of the Roman school.

It is painted on panel, and measures 2 feet 4 $\frac{1}{2}$ inches in height, by 3 feet $\frac{1}{2}$ inch.

* By mistake named Hebe on the engraving.

No. 13. THEODORE VAN THULDEN. Nat. 1607, ob. 1676.

THE WISE MEN OF THE EAST.

VAN THULDEN may be classed amongst those artists whose near resemblance to the style of the painter under whom they studied has occasioned their productions to be, for the most part, confounded with those of the head of the school. He assisted Rubens in his great work in the Luxembourg Gallery, and in many of his other larger undertakings.

In boldness and decision of pencil he was scarcely inferior to Rubens, but his colouring was less transparent. It is probable that his inventive faculties did not equal the powers of his hand: he appears to have worked chiefly from the designs of his master.

This picture is painted on panel, and measures 3 feet 5 $\frac{1}{2}$ inches in height, by 2 feet 11 $\frac{1}{4}$ inches in width.

No. 14. ANTHONY VANDYCK. Nat. 1599, ob. 1641.

THE MADONNA AND CHILD.

A DUPLICATE of this beautiful picture will be found in the extensive collection formed by the late Mr. Desenfans, and recently bequeathed, by his friend Sir Francis Bourgeois, to Dulwich College. Both of them possess such excellence as to justify the opinion that they are alike the productions of Vandyck; who, following the example of his master Rubens, no doubt occasionally painted repetitions of favourite subjects, assisted, perhaps, in the accessorial parts, by his best scholars.

It is painted on panel, and measures 4 feet 7 inches in height, by 3 feet 4 inches.

No. 15. VANDYCK.

THE PORTRAIT OF THOMAS HOWARD EARL OF ARUNDEL.

THIS portrait, in common with Vandyck's finer productions, merits the admiration of every lover of painting, as a fine picture. It possesses other and stronger claims to his veneration, as the resemblance of a nobleman to whom the commonwealth of arts, science, and literature are in an especial manner indebted. During a long residence on the continent, Lord Arundel formed one of the most magnificent collections of pictures, marbles, and drawings ever known, and was at the same time the encourager of living merit wherever he discovered it. Whilst in Germany, he met with Hollar, whom he patronised and brought with him to England; and that ingenious artist executed many beautiful etchings from pictures and drawings in the Earl's cabinet. After the death of Lord Arundel his collection became dispersed.

An account of this nobleman, and of his statues, antiquities, &c. will be found in Mr. Dallaway's interesting volume of "Historical Remarks on Sculpture."

This picture is painted on canvas, and measures 3 feet $4\frac{1}{2}$ inches in height, by 2 feet $6\frac{1}{2}$ inches.

No. 16. JOHN VAN BOCKHORST, surnamed LANGHEN JAN,
Nat. c. 1610, ob.

THE ASSUMPTION OF THE VIRGIN.

OF the pictures of this artist, of whom we read such high commendations in the writings of Descamps and other biographers, little or nothing is known in this country. This sketch is probably genuine, and is in a style something between that of J. Jordans, the master of Bockhorst, and that of Vandyck, whom he is said to have imitated.

Sir Joshua Reynolds speaks with approbation of some of the altar-pictures of this artist (who by a mistake of the press is called Ruckhorst), in his Journey to Flanders and Holland, in 1781.

This picture is painted on panel, and measures 1 foot 11 $\frac{3}{4}$ inches in height, by 1 foot 4 inches in width.

No. 17. FRANK HALS. Nat. 1584, ob. 1666.

THE PORTRAIT OF AN OLD WOMAN.

FULL of nature, and boldly painted, as are all the portraits of Frank Hals.

It is painted on panel, and measures 1 foot 7 $\frac{1}{2}$ inches in height, by 1 foot 5 $\frac{1}{4}$ in width.

No. 18. FRANCIS SNEYDERS. Nat. 1579, ob. 1657.

DOGS AND FRUIT.

THIS is one of those pictures which is little interesting, except on account of the mastery with which it is executed. From its deficiency in point of composition, it has been conjectured that it constituted originally a part of a more extensive subject.

It is painted on panel, and measures 2 feet in height, by 3 feet 4 $\frac{1}{2}$ inches in length.

No. 19. JAN VAN CAPELLE.

THE FERRY.

THE Biographers of Painters have left us no information concerning Jan Van Capelle. Judging from the specimen before us, we should

pronounce him to be rather of the school of Holland, than of that of Flanders or Germany. The picture is carefully painted, in a tone of colour, in which the tints of brown and green, perhaps, somewhat too much predominate.

It is painted on panel, and measures 2 feet 4 $\frac{1}{2}$ inches in height, by 3 feet 6 $\frac{1}{2}$ inches in width.

No. 20. JOOS MOMPERT. Nat. 1580, ob.

A LANDSCAPE AND FIGURES.

THIS artist, if indeed there be not some reason to suspect that there were two painters of the same name, whom biographers have confounded together, appears to have resided a great part of his life in Italy; where his landscapes, executed with much merit as to their colouring, and with a bold and rapid pencil, are far from uncommon. A late eminent landscape painter of our own country, Mr. Jacob More was a warm admirer of the pictures of Mompert, and professed to have derived great benefit from his study of them.

This picture is painted on canvas, and measures 1 foot 4 inches in height, by 1 foot 1 inch in width. It was purchased from Mr. Byres, at Rome.

No. 21. JAN WILDENS. Nat. 1584, ob. 1644.

A LANDSCAPE.

THE abilities of Jan Wildens, as a painter of landscape, gained him the friendship and confidence of his compatriot, the celebrated Rubens; by whom he was frequently employed to assist in executing the back grounds, and other accessories of his large pictures. The landscape before us is painted with a free, but delicate pencil, in a warm tone of

colouring, not unlike that of Rubens: and although, in respect of composition, it is scarcely worthy of that high praise, which was bestowed upon the productions of this master by contemporary writers, it possesses, in other respects, sufficient merit to shew that that praise was not wholly undeserved.

This picture is on panel, and measures 2 feet 1 $\frac{1}{2}$ inch in height, by 3 feet 4 $\frac{1}{2}$ inches in length.

No. 22. ALEXANDER KIERINGS. Nat. 1590, ob. 1646.

A LANDSCAPE, WITH NYMPHS BATHING.

THE pictures of this artist, of whom Descamps speaks in terms of high praise, are said to be little known out of Holland. His talents were devoted exclusively to the painting of landscapes, which he studied carefully from nature, and executed with great delicacy, and, at the same time, freedom of pencil.

The landscape under consideration may be justly styled an excellent specimen of his talents, and is enriched with figures appropriate to the sequestered scenery it represents. The figures were, most probably, painted by Poelemborg, who is said frequently to have assisted Kierings in this way.

This picture is painted on panel, and measures 2 feet 4 $\frac{1}{2}$ inches in height, by 3 feet 4 $\frac{1}{2}$ inches in length.

No. 23. CORNELIUS POELEMBORG. Nat. 1586, ob. 1660.

A LANDSCAPE, WITH NYMPHS.

THE landscapes of Poelemborg are painted with great suavity of colouring, and extreme delicacy of pencil; and are generally enriched with figures, which are deservedly admired for the softness and clearness

with which they are executed. He resided a considerable time at Rome, in the environs of which city he collected the scenery that served him for his future landscapes; and where he is said to have profited from his study of the works of Raffaello. His naked nymphs do indeed occasionally exhibit the attitudes of that master; and were they more sparingly and appropriately introduced, might be termed interesting decorations of his landscapes: but the display of naked females bathing in places of public resort, in which the pencil of Poelemborg so often indulged, cannot be justified by sound criticism; and his pictures, in consequence, notwithstanding their acknowledged beauties, are less calculated to captivate the imagination than to please the eye.

This and the following, its companion, are pretty little specimens of the artist's talents. The one above described is painted on panel, and measures 6 inches in height, by 8 inches in length.

No. 24. POELEMBORG.

A LANDSCAPE, WITH NYMPHS.

THIS picture, the companion of the foregoing, is painted on copper, and measures 6 inches in height, by 8 inches in length.

No. 25. GERIT VAN HARP.

A MUSICAL PARTY.

CONTEMPORARY biographers have left us no particulars of the life of Van Harp; but he is said to have been a disciple of Vandyck, to whose works, in their style both of drawing and colouring, the pictures of Van Harp bear some resemblance. Not unfrequently he painted domestic groups, carousings, and similar subjects, upon a large scale; but as, notwithstanding his skill in design, and the mastery of his pencil,

his figures have little to recommend them, on the score of expression, his works of smaller proportions are more generally esteemed. The strokes of humour which are occasionally to be found in the works of Ostade, Brower, Jan Steen, and some others of the Flemish and Dutch schools, are, however, in vain sought for in the feastings of Van Harp; and the spectator, in viewing his pictures, feels himself like one of a party where much noise and plenty of good fare fail to be productive of mirth and conviviality.

This picture is painted on panel, and measures 1 foot $10\frac{1}{2}$ inches in height, by 2 feet $9\frac{1}{2}$ inches in length.

No. 26. VAN HARP.

BOORS REGALING IN A CABARET.

LIKE the production last described, this picture may be termed a very good specimen of the artist's pencil; and, like it, is painted in an harmonious, rather than a vigorous, tone of colouring.

It is painted on panel, and measures 1 foot 10 inches in height, by 2 feet $6\frac{1}{2}$ in length.

No. 27. MOLINAER.

A DUTCH WAKE.

OF the life of this artist little or nothing is known. His style is not very unlike that of Van Harp; and the observations offered on the pictures of that artist will be found, in a great measure, applicable to those of Molinaer; as they are, indeed, to many others of the school whose works we are now contemplating. The picture before us is, however, upon the whole, sufficiently descriptive of the noise and bustle of a Dutch ale-house.

This picture is painted on canvas, and measures 3 feet 5 $\frac{1}{2}$ inches in height, by 4 feet 6 $\frac{1}{2}$ inches in length.

No. 28. JAN VAN GOYEN. Nat. 1596, ob. 1656.

A LANDSCAPE, WITH FRIARS IN CONVERSATION.

THIS little picture, although genuine, is but a trifling specimen of the talents of Van Goyen; many of whose numerous paintings, representing the humble, but not uninteresting scenery of a Dutch canal, or the busy occupations of a fishing town on the sea coast, are admirable for the picturesque distribution of the objects contained in them, the harmony of their colouring, and the lightness and masterly freedom of their execution.

It is painted on panel, and measures 1 foot 3 inches in height, by 1 foot 9 inches in width.

No. 29. JAN MIEL. Nat. 1599, ob. 1664.

THE DISTRIBUTION OF SOUP AT THE GATE OF A CONVENT.

THIS picture was formerly in the collection of the Duc de Choiseul, and afterwards in that of the Countess of Holderness. It is well painted, although it possesses not that striking effect and glow of colouring, by which some of the finest pictures of Jan Miel are characterised.

It is painted on canvas, and measures 2 feet 1 $\frac{1}{4}$ inches in height, by 1 foot 7 $\frac{1}{2}$ inches in width.

No. 30. JAN. WYNANTS. Nat. 1600, ob. 1670.

A LANDSCAPE AND FIGURES.

THE works of Wynants are characterised by great neatness and precision of pencil, elaborate finishing, and a gay and cheerful effect. But

his lights and shadows are, for the most part, scattered in such small masses throughout his compositions, that his pictures want repose, and are deficient in that great essential of the art, which painters term breadth. He aimed at effects of sunshine; but it was the sunshine of a fine day in winter; insomuch that were his trees divested of the leaves with which they are in general so sparingly clothed, little labour would be required to convert his landscapes into snow-pieces. The decayed trunk of a tree, well painted, with a road and a few common-place objects in the distance, generally furnish the materials for his pictures, which, of course, bear a very strong resemblance to each other. The figures in his landscapes were not painted by himself; in these he was often assisted by Ostade, his disciple Wouwermans, Linglebach, and others.

Notwithstanding the character which we have given of Jan Wynants, it is but justice to him to add that his works are highly esteemed by the collectors of Dutch pictures.

This picture is painted on canvas, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet 1 $\frac{1}{2}$ inch in width.

No. 31. WYNANTS.

A LANDSCAPE AND FIGURES.

THIS picture is painted on canvas, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet 1 $\frac{1}{2}$ inch in width.

No. 32. WYNANTS.

A LANDSCAPE AND FIGURES.

IN this picture, one of the master's largest sized productions, Wynants has departed a little from the general sameness of his composi-

tions, in the introduction of a few buildings in the middle ground, not altogether unpicturesque in their form.

It is painted on canvas, and measures 3 feet $4\frac{1}{2}$ inches in height, by 4 feet $3\frac{3}{8}$ inches in width.

No. 33. WYNANTS.

A LANDSCAPE AND FIGURES.

THE winding road, the distribution of the cattle and figures, the happy introduction of the distant wood behind the decayed tree in the foreground, by which a solidity of effect is produced that is too often wanting in the pictures of Wynants, render this, upon the whole, one of the most agreeable specimens of the artist's talents. This picture is dated 1659.

It is painted on canvas, and measures 2 feet 1 inch in height, by 2 feet 7 inches $\frac{1}{2}$ in width.

No. 34. WYNANTS.

A LANDSCAPE, WITH MEN FISHING.

THE foreground of the picture before us presents a few large and well chosen objects of sequestered scenery, judiciously arranged, and painted with a masterly pencil from nature. The general effect of the whole, however, is greatly impaired by the disagreeable redness of tone which pervades the sky, and which it is difficult to account for except by the supposition that some of the colours have changed since the picture was painted.

This picture is painted on canvas, and measures 2 feet $1\frac{1}{4}$ inch in height, by 2 feet $9\frac{1}{2}$ inches in width.

No. 35. FREDERIC MOUCHERON. Nat. 1633, ob. 1686.

A LANDSCAPE, WITH MEN DUCK SHOOTING.

THIS landscape appears to be a well-chosen point of view on the skirts of a forest, exactly copied from nature, and is executed with a masterly pencil. Such pictures are always agreeable; for although they may not present that ideal and varied assemblage of objects which great landscape painters have sometimes succeeded in bringing together on their canvas, with delightful effect; they possess the advantage of being exempt from those incongruities by which the philosophic observer is so much more frequently shocked in the composed landscape scenery of inferior artists.

This picture is painted on canvas, and measures 4 feet 2 inches in height, by 5 feet 3 inches in width.

No. 36. CORNELIUS DE HEIM. Nat. 1623, ob.

A FRUIT PIECE.

THE beauties of pictures of this kind are seldom of a nature to be particularized by description. The painter of still life is commonly satisfied when his picture presents an assemblage of forms, masses of light and shade, and colour, agreeable to the eye; and the eye only can duly appreciate that which is exclusively intended for its gratification.

It would, however, not be difficult to show that, even in this humble department of the art, something further might be attempted with success; since a group of inanimate objects might be so selected and

arranged as not merely to gratify the sight, but also, by association, to lead the mind to a train of agreeable reflexions.

Propriety of costume cannot be violated, even in a fruit piece, without taking away from its interest. We regret that the copious dessert, here so beautifully painted, was not placed in a situation more appropriate than a rocky landscape; and that the painter did not join to the delicacy of his pencil, that delicacy of taste which should have taught him that onions and pickled fish are unfit companions for cherries, melons and pomegranates.

This picture is painted on canvas, and measures 1 foot 11 $\frac{1}{2}$ inches in height, by 2 feet 6 $\frac{3}{4}$ inches in width.

No. 37. ALBERT CUYP. Nat. 1606, ob.

THE LANDING OF PRINCE MAURICE AT DORT.

THE versatility of the painter's talents, and his thorough acquaintance with the great general principles of his art, are finely exemplified in the picture before us; which, although it represents a subject so different from those he was commonly accustomed to treat, is painted in every part with a boldness and truth of effect scarcely to be surpassed. Never was the warm glow of an evening sun more happily expressed than in the sky, or more truly reflected than on the even surface of the calm water. Every thing conduces to impress the mind of the spectator with the idea of a tranquil enjoyment appropriate to the dignity of the occasion. This picture is justly considered one of the finest works of Cuyp of which this country can boast, and is in the most perfect preservation.

It is painted on canvas, and measures 3 feet 9 inches in height, by 5 feet 5 $\frac{1}{2}$ inches in length.

No. 38. A. CUYP.

A LANDSCAPE WITH RUINS.

THE effect of this little picture would have been more agreeable, had not so large a proportion of its dimensions been occupied by the bare walls of a dilapidated building, neither of a picturesque form, nor varied in its tints. A tree or two might have been introduced in the fore-ground with great advantage to the whole: but perhaps the painter was employed to represent strictly that which he saw. The building at least has all the appearance of being a view from nature.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 2 feet 6 $\frac{1}{2}$ inches in length.

No. 39. A. CUYP.

A LANDSCAPE AND FIGURES.

THIS little picture is replete with beauties. The cows on the left hand are grouped with great art, and being only partially illuminated by the declining rays of the evening sun, produce an admirable effect. The vigorous tints of the fore-ground are finely contrasted by the tender hue of the distant horizon and the bright atmosphere of the sky. The whole is strikingly expressive of sunshine; an effect which, although by most painters it has ever been considered of extremely difficult attainment, appears to have been at all times easy to the magic pencil of Cuyp.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width.

No. 40. A. CUYP.

A LANDSCAPE AND FIGURES. MILKING THE COWS.

THE simplicity of the composition, the ample dimensions of the few objects it contains, the sobriety of the colouring, and the expansive breadth of the masses of light and shadow, give to this picture an air of unaffected dignity seldom to be found in pieces of similar subjects. Cuyp was not ignorant of the grandeur of character which is often given to a picture by the choice of a low point of sight, and has adopted it on the present occasion with the most happy effect.

This picture is painted on canvas, and measures 4 feet 6 inches in height, by 5 feet 9 inches in width.

No. 41. A. CUYP.

A LANDSCAPE AND CATTLE. THE PIPING HERDSMAN.

THE picture before us, although less striking than the one last described, is a fine specimen of the vigour of the artist's pencil: like that, it has an air of grandeur, in consequence of its representing only a few objects, and those of ample proportions. The broad shadow of the large over-hanging rock on the right, produces the two-fold effect of relieving the cows in the fore-ground, and of throwing back the middle ground and distance. It also enabled the artist to give a greater richness of tone to the sky than it would, perhaps, have been prudent for him to attempt without such powerful means of making it keep its place.

This picture is painted on canvas, and measures 3 feet $\frac{1}{2}$ inch in height, by 3 feet 9 inches in width.

No. 42. A. CUYP.

A LANDSCAPE AND FIGURES.

THIS little picture, although painted with a masterly pencil, is of a very different class from the two last described; being of a gay and ornamental, rather than of a striking character.

It is painted on panel, and measures 1 foot 5 inches in height, by 1 foot 9 $\frac{1}{2}$ inches in width.

No. 43. JOHN BOTH. Nat. 1610, ob. 1650.

A LANDSCAPE AND FIGURES.

THE works of this admired artist, notwithstanding he was born at Utrecht, and originally educated in the school of Abraham Bloemart, have so little of the general character of the Dutch school, and so much of the Italian, that it may appear to admit of question whether or not their arrangement in one of the former classes of this catalogue, would have been more proper than their insertion in this! In the part we have taken, however, we have conformed to general custom, and it is probable that a different mode of classification would be attended with no small inconvenience. For were we to class the landscapes of Both amongst those of the Italian schools merely because their scenery is Italian, and because the artist resided so long in Italy, the pictures of many other Dutch, Flemish, or German landscape painters might seem, for the same reasons, to claim a similar distinction; and our cabinets of Dutch, Flemish, and German pictures would be deprived of several of their most ornamental and pleasing landscapes: pictures which, after all, would for the most part make but an indifferent union with those of the great Italian

landscape painters, to whom the primary object of ambition was generally to affect the imagination by the representation of impressive and dignified scenery, executed with a bold pencil in large dimensions; in opposition to their contemporaries from the other side of the Alps, who commonly painted cabinet pieces of a small size, in which the choice of the subject was not so much the matter of their consideration as the neatness and delicacy of pencil employed in executing it.

The landscape before us may be justly termed a fine specimen of Both's finished pencil, and of the clearness of his colouring. The cavernous rock on the right is in itself an object of imposing grandeur: and the whole picture would be highly impressive were it not for the incongruity of the back-ground, which, with some other objects in the composition, appears to belong to a different style of country.

This picture is painted on panel, and measures 11 $\frac{1}{2}$ inches in height, by 1 foot 2 $\frac{1}{4}$ inches in width.

No. 43.* J. BOTH.

A LANDSCAPE WITH FIGURES BATHING.

A PLEASING little landscape painted with great clearness and warmth of colouring, and interspersed with figures which are supposed to have been inserted by the hand of Poelemborg.

This picture is painted on canvas, and measures 2 feet 1 $\frac{1}{4}$ inch in height, by 1 foot 7 inches in width.

No. 44. JOHN ASSELYN. Nat. 1610, ob. 1660.

A VIEW ON THE TIBER.

AFTER having spent some time in the school of Esaias Vandervelde, one of the best landscape painters of his time, Asselyn repaired to Italy,

where he appears to have employed many years in preparing studies of the classic scenery with which that country abounds, as materials for his pictures. The little landscape under consideration appears to be a view of the Ponte Molle near Rome, and is executed in a finished style of pencilling with considerable power of effect. The figures introduced in the fore-ground are painted much in the manner of Bamboccio or De Laer, of whose works Asselyn is said to have been a great admirer.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 10 $\frac{3}{4}$ inches in width.

No. 45. JOSEPH VAN CRAASBECK. Nat. 1608, ob. 1668.

A PEASANT DRESSING A WOUND.

THE figure is well painted; but it is to be regretted that, upon this as upon other occasions, the artist piqued himself upon his skill in representing that which a better taste would have taught him to avoid. Mr. Pilkington relates the whimsical anecdote recorded by Houbraken of this painter, that to try the affection of his wife, he once painted the resemblance of a mortal wound upon his own breast.

This picture is painted on panel, and measures 1 foot 7 inches in height, by 1 foot 2 $\frac{1}{2}$ inches in width.

No. 46. LE NAIN. Nat. , ob.

THE VILLAGE PIPER.

NOTHING appears to be known concerning the life of this artist, whose works nevertheless are deservedly esteemed. His pictures are commonly the representations of subjects of common life; and although they are painted upon a small scale, they sometimes, as in the present instance, possess a certain breadth of style, and a decision of light and shadow,

which bring to mind the larger pictures of similar groups executed by Murillos or Velasquez.

This picture is painted on copper, and measures 10 $\frac{1}{4}$ inches in height, by 1 foot 2 inches in width.

No. 47. THEODORE STOOP. Nat. c. 1610, ob.

THE TRAVELLER REPOSING.

THERE exist a set of etchings of animals by this artist, with the date 1651, which are full of spirit and intelligence, and are held in high estimation by the collectors of prints. His pictures appear to be less commonly known. The specimen before us is a sufficient proof of his skill in depicting a horse. The landscape is to be considered as merely accessory. Every part however is finished with great diligence and attention to nature.

This picture is painted on panel, and measures 1 foot 4 $\frac{1}{4}$ inches in height, by 1 foot 8 inches in width.

No. 48. ADRIAN BROWER. Nat. 1608, ob. 1640.

BOORS SINGING.

THE reputation of Brower, and the rarity of his works, stamp a value upon the little picture before us which, but for such considerations, it might not appear entitled to. The subject is descriptive rather of the folly than of the humour of the drunken assemblage it represents. One of the party accompanies the noisy vociferations of himself and companions, by beating time with the tongs. They all seem pleased with their own performance, and to expect also the applause of the

spectator to whom they address themselves. The chief merit of the picture is the richness of its colouring.

It is painted on panel, and measures 11 inches in height, by 9 inches in width.

No. 49. ADRIAN VAN OSTADE. Nat. 1610. ob. 1685.

THE INTERIOR OF A TABAGIE.

THIS little picture, although it is not of so vigorous a tone as is the case with some of Ostade's works, is coloured harmoniously. The composition is excellent; the masses of light and dark are well disposed; and the figures, which are full of nature and expression, occupy so just a proportion of the picturesque interior in which they are placed, as to render the picture, upon the whole, a most agreeable specimen of the artist's talents.

It is painted on panel, and measures 1 foot 1 $\frac{1}{2}$ inch in height, by 11 $\frac{1}{2}$ inches in width.

No. 50. ADRIAN V. OSTADE.

A PRESENT TO THE LAWYER.

THE morose attention of the Old Lawyer to the deed which he peruses, and the respectful deportment of the peasant, who, with a countenance full of anxiety, awaits his opinion of its contents, are finely expressed. The whole is painted with the greatest vigour, and at the same time clearness of colouring, and is exquisitely finished. It bears the date 1671.

This picture is painted on panel, and measures 1 foot $\frac{3}{4}$ inch in height, by 10 $\frac{1}{2}$ inches in width.

No. 51. ADRIAN V. OSTADE.

PLAYING AT SKITTLES.

THE picture before us is rich in variety of object and of incident; the groups as well as the masses of light and shadow, are disposed with the artist's accustomed ability; and the whole produces an agreeable effect. In respect of colouring, it is rather harmonious than forcible. It is dated 1676, when the painter was in the sixty-sixth year of his age.

This picture is painted on canvas, and measures 1 foot 4½ inches in height, by 1 foot 8 inches in width.

No. 52. ADRIAN V. OSTADE.

BACK-GAMMON.

AN admirable picture in Ostade's best manner, and full of nature and expression. The figure of the man puffing the smoke out at the open casement is a master-piece.

This picture is painted on panel, and measures 1 foot 1½ inch in height, by 1 foot 4⅔ inches in width.

No. 53. ADRIAN V. OSTADE.

A MAN WITH A GLASS OF LIQUOR.

ALTHOUGH this little picture is no more than the representation of a half-length figure, it tells its story. The countryman respectfully takes off his hat, and, with a countenance full of good humour, gives utterance

to his wishes of long life and prosperity to the gentleman who presented the glass. Ostade's finest manner.

This picture is painted on panel, and measures 6 $\frac{1}{2}$ inches in height, by 5 $\frac{1}{2}$ inches in width.

No. 54. ADRIAN V. OSTADE.

DUTCH COURTHSHIP.

A CAPITAL production of the master; painted like the last described, with the greatest possible richness and force of colouring, and with figures of a larger proportion than those usually found in the pictures of Ostade. The luxuriant vine is introduced over the arched portal with most happy effect.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{2}$ inches in width.

No. 55. ISAAC VAN OSTADE. Nat. 1617, ob.

TRAVELLERS AT AN INN DOOR.

THE productions of Isaac Ostade, although in all respects inferior to those of his brother Adrian, may still lay claim to an eminent rank amongst pleasing furniture pictures. In the specimen before us, the artist has disposed the various objects of his choice with considerable ability, and has succeeded in producing an agreeable assemblage of rich and tasteful landscape with appropriate figures.

This picture is painted on panel, and measures 1 foot 11 $\frac{1}{4}$ inches in height, by 2 feet 8 $\frac{1}{2}$ inches in width.

No. 56. ISAAC V. OSTADE.

A VILLAGE FAIR.

THIS picture, the companion of the last described, furnishes further evidence of the ability of the painter, as well in the arrangement and grouping of the figures, as the choice of the surrounding scenery. The perspective is excellent, and the whole may be termed an unaffected representation of the festivities of a Flemish village. Like its companion, it is richly coloured.

This picture is painted on panel, and measures 1 foot 8 $\frac{1}{4}$ inches in height, by 2 feet 5 $\frac{1}{2}$ inches in width.

No. 57. DAVID TENIERS, Senr. Nat. 1582, ob. 1649.

THE PILGRIM.

A SLIGHT little picture, but not devoid of merit. After an examination of it, however, it is more easy to credit the report that its author acquired the rudiments of his professional education in the school of Rubens, than to believe that he afterwards studied, as is said, many years at Rome under the direction of the classical and dignified Elsheimer.

This picture is painted on canvas, and measures 2 feet 2 inches in height, by 1 foot 7 $\frac{1}{2}$ inches in width.

No. 58. DAVID TENIERS, Junr. Nat. 1610, ob. 1694.

DUCKS IN THE WATER.

AN excellent specimen of the versatility of talent of this admired artist; who, by the brilliancy of his touch, and the clearness and har-

mony of his colouring, knew how to give interest to the most trivial subject.

This picture is painted on panel, and measures 9 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{1}{2}$ inch in width.

No. 59. D. TENIERS, Junr.

THE ALCYHIST.

THE laboratory of an alchymist promised to the painter, in the multiplicity of its furniture and apparatus, an excellent opportunity for displaying the powers of his hand in characterizing inanimate objects of varied shape and texture; and hence, perhaps, his choice of the subject. The figure of the old man blowing the fire excites little interest; but the copper pan, the glass jar, the phials, the smoke....all these, and the other accessories are touched with that exquisite lightness and brilliancy of pencil for which Teniers has ever been so deservedly admired.

This picture is painted in the artist's silvery manner, on panel, and measures 1 foot 2 $\frac{1}{2}$ inches in height, by 1 foot 10 inches in width.

No. 60. D. TENIERS, Junr.

THE INTERIOR OF A TABAGIE.

A MAN in a pleasant reverie, easily to be accounted for from the reduced contents of a large jug which he holds in his hand, forms the principal object of this admirable little picture. Behind him is a man with a pipe, and in the back-ground, near a smoking fire, is a group of card-players.

This picture is painted on panel, and measures 6 $\frac{1}{2}$ inches in height, by 8 inches in width.

No. 61. D. TENIERS, Junr.

A WINTER PIECE.

A view on the skirts of a Dutch town, with figures. In the foreground a man preparing to kill a hog.

This picture is painted on canvas, and measures 2 feet 3 $\frac{1}{2}$ inches in height, by 2 feet 3 $\frac{1}{2}$ inches in width.

No. 62. D. TENIERS, Junr.

THE CARD-PLAYERS.

Two men playing at cards on a tub: a man holding a large jug and another filling his pipe, are the lookers-on. In the back-ground on the right are two smokers conversing by the fire-side. An admirable picture, full of nature and expression, and painted in Teniers' finest manner.

It is painted on panel, and measures 10 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{2}$ inches in width.

No. 63. D. TENIERS, Junr.

THE RENT-DAY FEAST.

A composition replete with variety of matter, and containing little less than a hundred figures, occupied in the agreeable recreations of eating, drinking, and dancing. The magnitude of the work, joined to its intrinsic merits, entitles it to be considered as a *chef-d'œuvre* of the painter, although it is, perhaps upon the whole, less *piquant* than some of Teniers' smaller pictures.

This picture is painted on canvas, and measures 2 feet 1 inch in height, by 2 feet 4 $\frac{1}{2}$ inches in width.

No. 64. D. TENIERS, Junr.

PLAYING AT NINE PINS.

THE composition appears too much scattered. Had the figures in the fore-ground been represented of larger dimensions, and placed closer together, so as to form a principal group, the effect of the perspective would have been improved, and the whole piece rendered, perhaps, more agreeable. It is, however, painted with spirit, and the two figures of the man about to roll the ball, and the looker-on with his hands behind him, are excellent.

This picture is painted on panel, and measures 10 $\frac{1}{4}$ inches in height, by 1 foot 2 inches in width.

No. 65. D. TENIERS, Junr.

THE VILLAGE WEDDING FEAST.

IN this picture the eye of the spectator, without being distracted by too great a multiplicity of objects, is presented with a rich and varied assemblage of interesting groups and pleasing landscape; the whole scientifically disposed, and executed with the greatest spirit, and at the same time delicacy of pencil, in Teniers' silvery manner. Amongst the other figures, that of the old man cutting a slice of ham, on the right of the picture, is an admirable representation of nature.

This picture is painted on copper, and measures 2 feet 1 $\frac{1}{2}$ inch in height, by 2 feet 11 $\frac{1}{2}$ inches in width.

No. 66. REMBRANDT.

HIS OWN PORTRAIT.

THE many portraits of Rembrandt in existence, painted or etched by his own hand, appears to justify the inference that he was not wholly exempt from personal vanity, and that he thought himself a handsome model. In this opinion he was indeed mistaken; but we little regret the delusion, since it was especially the privilege of his magic pencil to deck even deformity itself with charms. This picture, which probably represents the artist at about the age of seven and forty, is painted with his accustomed boldness of pencil and vigour of effect.

It is painted on canvas, and measures 2 feet 2 inches in height, by 1 foot 8 $\frac{1}{2}$ inches in width. This picture is square, although rendered apparently oval, by means of the frame, in order to make it correspond in form with the following picture, to which it hangs as companion.

No. 67. REMBRANDT.

THE PORTAIT OF A LADY.

HERE we have, no doubt, the representation of what the artist considered a female face of perfect beauty; and to say the truth, the young lady may fairly boast the advantages of abundant flaxen hair, a clear complexion, and a pleasing countenance. She is richly dressed in the costume of the time. This portrait, which is of an oval form, is in Rembrandt's finished manner, and was probably painted a few years earlier than the piece last described.

It is painted on panel, and measures 2 feet 3 $\frac{1}{2}$ inches in height, by 1 foot 9 inches in width.

MARQUIS OF STAFFORD'S COLLECTION.

A DANCE OF FAIRIES



THE DEATH OF THE VIRGIN



THE ADORATION OF THE MAGI



George E. W. & C. F. Smith, engravers
for A. S. Barnes,
1820. Printed by H. S. Hall, 1820.

MARQUIS OF STAFFORD'S COLLECTION.

1. *the Virgin*

MARIA WITH THE INFANT CHRIST

School of Germany Flinck & Holland



2. *Portrait of a Gentleman*



Drawn by W. M. Meisson Engraved by F. W. Pinder

London

Published by W. M. Meisson for the Proprietors of the Whitechapel Review, F. W. Pinder, and A. and G. Scott

MARQUIS OF STAFFORD'S COLLECTION.



MARQUIS OF STAFFORD'S COLLECTION

PLATE 1

LANDSCAPE & FIGURES IN A STREAM

VIEW OF A RIVER IN A FOREST



AN ENGLISH LANDSCAPE WITH A RIVER



AN ENGLISH LANDSCAPE WITH A RIVER



AN ENGLISH LANDSCAPE



AN ENGLISH LANDSCAPE

AN ENGLISH LANDSCAPE

179

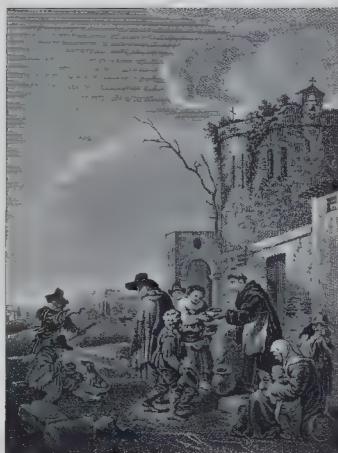
EDWARD A. HUGHES

THE EDITOR



AN ITALIAN MAGPIE

THE EDITOR'S NOTE ON THE SAVAGE



A MUSICAL PARTY



THE ENGLISH IN CLOTHES.

THE WOMAN.



THE WOMAN.

THE GENTLEMAN.



THE GENTLEMAN.

THE ENGLISH IN CLOTHES.



THE CLOTHES OF THE VILLAGE OF FLORENTINE

THE LEATHER SKIN. INTELLIGENCE FOR
THE CLOTHING OF THE VILLAGE.



THE LEATHER SKIN. INTELLIGENCE FOR
THE CLOTHING OF THE VILLAGE.



THE LEATHER SKIN. INTELLIGENCE FOR
THE CLOTHING OF THE VILLAGE.



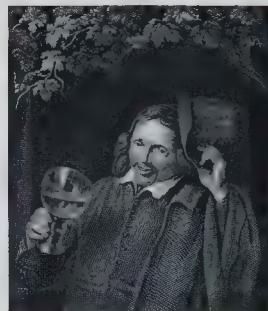
A PEASANT DRESSING A WOUND.



THE LEATHER SKIN. INTELLIGENCE FOR
THE CLOTHING OF THE VILLAGE.

THE LEATHER SKIN. INTELLIGENCE FOR THE CLOTHING OF THE VILLAGE.

MAN WITH A GLASS OF QUINCE JUICE



THE BATH



MAN AND WOMAN





Printed by WM. C. H. and J. D. for T. T. and A. A. Thos. and W. M. 1760.

1760.

London, Printed by W. C. H. and J. D. for T. T. and A. A. Thos. and W. M. 1760.

THE BAPTISM

THE MARY AND INFANT JESUS.

BY JACOB JACOBI.



THE HOLY BIBLE. THE NEW TESTAMENT.

THE BAPTISM

THE MARY AND INFANT JESUS.

ANALOGIES IN STANGLING AND CLOTHING

in the first

of the first, with the same mode
and title of the author.

Lock, Norman. *Thunder, Hell,* &c.



THE DRASTIC THOMAS HASTED, EARL OF ABERDEEN.



THE DRASTIC THOMAS HASTED, EARL OF ABERDEEN.
THE DRASTIC THOMAS HASTED, EARL OF ABERDEEN.



AN ALLEGORY OF THE
ARTS AND SCIENCES.



AN ALLEGORY OF THE
ARTS AND SCIENCES.



MARQUIS OF STAFFORD'S COLLECTION

PLATE

A LANDSCAPE - FIGURES IN CONVERSATION

Architectural Landscapes



A LANDSCAPE WITH NAPES



A LANDSCAPE AND CAVES



A LANDSCAPE WITH FIGURES GATTING



Printed by W. H. Collier, 17, Pall Mall

London

Published by the Marquess of Stafford, 1800, for the Proprietors of the English Magazine





THE COUNTRY SINGER AND HER PUPILS

Illustrated

ALICE H. WARE

Illustrations by H. H. Holmes



ILLUSTRATED BY A. H. WARE

WITH A HISTORY OF THE COUNTRY SINGER AND HER PUPILS

MAPS OF STAFFORD'S COLLECTION

70

A LANDSCAPE AND FIGURES



71 *of common Plants & Flowers*

72

A LANDSCAPE AND FIGURES



A HAGOM



A LANDSCAPE AND FIGURES



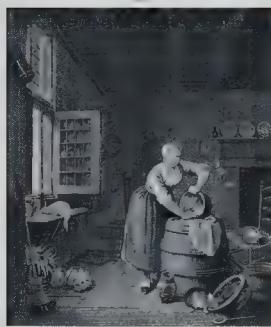
A LANDSCAPE AND RUINS



73 *of common Plants & Flowers*
74 *of common Plants & Flowers*

THE HISTORY OF THE WORLD.

A WOMAN BOILING A KETTLE.



STORY OF CANTERBURY PITCHER. B. 1600.



A WOMAN SPINNING YANKEES.



THE HISTORY OF THE WORLD.

THE HISTORY OF THE WORLD. B. 1600.

NEW YORK: M. L. MCKEE & CO., PUBLISHERS.

1000

PICTURES

of the German Flowers. Berlin



1000

1000 New Pictures of the German Flowers.

LONDON:

Printed for Longman, Hurst, Rees, Orme, and Brown, by W. Clowes and Sons.

THE LITERARY AND ARTISTICAL JOURNAL.

July 1820.

MANCHESTER.

NOTES.



1. 10.

MILKING COWS.



1. 11.

LANDSCAPE, AN

1. 12.



1. 13.

PINE ON THE WIND AT GORE.



1. 14.

THE WIND AT GORE.

1. 15.

PICTURESQUE LANDSCAPE.

THE PRACTICAL FARMER

ANNUAL EDITION FOR 1850



100

THE PRACTICAL FARMER

ANNUAL EDITION FOR 1850



THE PRACTICAL FARMER



MAGNETIC STABILITY OF THE EARTH

110 *Flora*

A LAND'S APPEAL AND FALKES

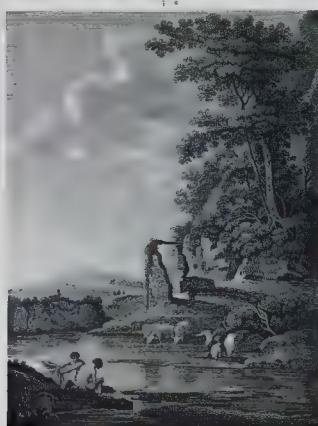
the command to it



A LANE—AIR AND FLUFTS



ALAN S. MILLS, CHALICE B. MANCUSO



LANDSCAPE AND FIGURES



January 5, 1949: From the "Shuttle"

THE HISTORY OF THE
INDOOR FURNISHINGS

PLATE I.

ARMENIA.

ARMENIA.



ARMENIA.

ARMENIA.



ARMENIA.



ARMENIA.

THE HISTORY OF MANKIND

Vol. 1

THE EAST ASIA

Book 1



Z. A.

THE INFLUENCE OF AN ASIAN



Z. A.

AMERICAN MODE



Z. A. (Continued)

THE AMERICAN WOMAN

Z. A.

THE AMERICAN WOMAN IN THE EAST ASIAN

WILLIAM CAXTON, THE FIRST ENGLISH Printer.

100

WILLIAM CAXTON, THE FIRST ENGLISH Printer.

100



WILLIAM CAXTON.



WILLIAM CAXTON, THE FIRST ENGLISH Printer.

MEMOIRS OF STAFFORD'S COLLECTION

ON THE POND



BACK AMMON

Velvet German Blunder

A COSENT TO THE LAWYER



INTERIOR OF A TA-AM



DECEIT COURSHIP



PLAYING OF GAMES



THE TAILOR OF LIMA'S FATHER'S TAILOR
LAZADA



SKETCHES OF SOUTHERN LIFE.

In the Field

A VILLAGE FAIR

BY A HAMPTON PLANTATION



Printed for W. M. Gray, Exponent Books, W. F. Gray

LEAVES

Published monthly from March to October, and quarterly from November to February, by W. M. Gray, 104 Water Street, New York.

MARQUIS OF STAFFORD'S COLLECTION

Selected from my Prints

1. *The Nine Pins*

NINE PINS
61



2. *The Card Players*

62



3. *The Alchy Mist*

63



4. *Ducks in the Water*

64



Engraved by W. M. Craig, and etched by J. Fittler R.A. Engraver to His Majesty
and the Royal Family. Printed by W. H. Lizars, from Plates taken from Peter Austerlitz
and the original Pictures by the famous French Painter, Watteau, Sante

PICTURES OF STAFFORDSHIRE COLLECTION

100

THE INNKEEPER'S DAUGHTER

BY J. GREEN. Illustration



THE VILLAGE WEDDING FEAST



THE PORTRAIT OF A MAN



THE INNKEEPER'S DAUGHTER. By J. GREEN. Illustration by J. G. Green.

THE HOUSE OF STYLING

THE HOUSES OF STYLING

THE HOUSES OF STYLING



WINTER CITY



THE HOUSES OF STYLING

THE HOUSES OF STYLING



MARQUIS OF STAFFORD, C. 1610-1615

THE LADY CECIL. *From a miniature by*



By

W. GUNN. LONDON: ALT.



THE MARQUIS OF STAFFORD. *From a miniature by*

By W. GUNN. LONDON: ALT.

THE
COLLECTION OF PICTURES
OF
THE MOST NOBLE THE
MARQUIS OF STAFFORD,
IN LONDON;
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER.

ENGRAVINGS
OF THE
MOST NOBLE
The Marquis of Stafford's
COLLECTION OF PICTURES,
IN LONDON,
ARRANGED ACCORDING TO SCHOOLS,
AND IN
CHRONOLOGICAL ORDER,
WITH
REMARKS ON EACH PICTURE.

By WILLIAM YOUNG OTTLEY, Esq. F. S. A.

THE EXECUTIVE PART UNDER THE MANAGEMENT OF
PELTRO WILLIAM TOMKINS, Esq.
HISTORICAL ENGRAVER TO HER MAJESTY.

VOL. IV.

London:

PRINTED BY BENSLEY AND SON, BOLT COURT, FLEET STREET;

FOR

LONGMAN, HURST, REES, ORME, AND BROWN, PATERNOSTER ROW; CADELL AND DAVIES,
STRAND; AND P. W. TOMKINS, NEW BOND STREET.

1818.

LIST OF PLATES

IN

VOLUME THE FOURTH.

CLASS III. IV. V. VI.

CLASS III.

SCHOOLS OF GERMANY, FLANDERS, HOLLAND, &c. (*continued.*)

PLATE.	SUBJECTS.	PAINTERS.
37.	The Portrait of a Burgomaster	69. <i>Rembrandt.</i>
	The Portrait of Colbert	131.** <i>Phil. de Champagne.</i>
	A Lady caressing her Lap-Dog	72. <i>G. Metzu.</i>
38.	A Woman selling Herrings	73. <i>G. Metzu.</i>
	The Dutchess of Mazarin and St. Evremond	135. <i>G. Netscher.</i>
	A Visit at the Toilet	136. <i>Do.</i>
	The Portrait of himself with a Violin	75. <i>G. Dow.</i>
39.	A Girl cheapening Herrings	76. <i>Do.</i>
	The Departure of Tobit	84. <i>J. Victoors.</i>
40.	The Sleeping Musician	77. <i>D. V. Toll.</i>
	The Old Woman with her Dog	78. <i>Do.</i>
	An Old Woman Reading	79. <i>Do.</i>
	An Old Man Reading	80. <i>Do.</i>
	Saying Grace	81. <i>Brekelen Kamp.</i>
41.	The Gamblers	152. <i>Corn. Dusart.</i>
	Boors Regaling	153. <i>Do.</i>
	A View on the Coast of Holland	85. <i>S. de Vleiger.</i>
42.	The Sea-Fight between the English and Dutch	
	Fleets in 1666	123. <i>W. Vandervelde, jun.</i>
	Do.	128. <i>Do.</i>
43.	A Landscape and Figures. The Travellers .	86. <i>M. Hobbima.</i>
44.	A Landscapé and Figures. The Wood-Cutters	87. <i>Do.</i>
	The Elector Palatine	89. <i>Gonzales.</i>
45.	The Princess Palatine	90. <i>Do.</i>
	The Portrait of a Student	138. <i>Arry de Voys.</i>
	A Dutch Drummer-Boy	139. <i>E. H. Vanderneer.</i>

46.	A Road through a Wood	29. <i>Ant. Waterloo.</i>
	A Forest Scene	119. <i>J. Ruysdael.</i>
	A View from Nature	120. <i>Do.</i>
	A View of the Old Gate of Amsterdam	121. <i>Do.</i>
47.	Moon-Light	94. <i>A. Vanderneer.</i>
	Do.	95. <i>Do.</i>
	A Landscape and Cattle	131.* <i>Pieter Vander Leeuw.</i>
	The Draw-Bridge	132. <i>J. Vanderheyden.</i>
48.	Hawking	97. <i>Ph. Wouwerman.</i>
	Bathing the Horses	98. <i>Do.</i>
	The Hay-Cart	99. <i>Do.</i>
	A Battle	100. <i>Ph. Wouwerman.</i>
49.	A Fair with Horses for Sale	101. <i>Pieter Wouwerman.</i>
	A Battle Piece	147. <i>J. Wyck, jun.</i>
50.	A Landscape. Cattle and Figures	106. <i>Nic. Berghem.</i>
	The Bridge	107. <i>Do.</i>
	The Brink of the Ford	108. <i>Do.</i>
	Returning Home in the Evening	109. <i>Do.</i>
	A Cattle Piece	111. <i>Paul Potter.</i>
51.	A Woman milking a Cow	131. <i>Adrian Vandervelde.</i>
	Travellers with Cattle passing the Water	134. <i>Karl du Jardin.</i>
52.	Gentlemen playing at Back-Gammon	111.* <i>G. V. Eeckhout.</i>
53.	The Village Feast	114. <i>G. Tilborgh.</i>
	A Brisk Gale	122. <i>Backhuysen.</i>
54.	A Breeze	124. <i>Wm. Vandervelde, jun.</i>
	The Commencement of a Storm	125. <i>Do.</i>
	A Strong Breeze	126. <i>Do.</i>
	A Sea Piece	122.* <i>L. Backhuysen.</i>
55.	A Storm	127. <i>Wm. Vandervelde, jun.</i>
	A Calm	129. <i>Do.</i>
	The Interior of a Kitchen	137. <i>J. P. Van Slinglandt.</i>
56.	A Lady at her Toilet	149. <i>F. Mieris, sen.</i>
	The Violin Player	150. <i>Wm. Mieris.</i>
	The Interior of a Farm-House	151. <i>F. Mieris, jun.</i>
57.	A Battle Piece	145. <i>J. Hugtenburg.</i>
	A Do.	146. <i>Do.</i>
58.	Flowers	154. <i>J. Van Huysum.</i>
59.	Fruit and Flowers	155. <i>J. Van Os.</i>

CLASS IV.

SPANISH SCHOOL.

PLATE.	SUBJECTS.	PAINTERS.
1. St. John		1. <i>Louis de Vargas.</i>

CLASS V.

FRENCH SCHOOL.

1. Sun-Rise		1. <i>Vernet.</i>
2. A Shipwreck		2. <i>Do.</i>

CLASS VI.

ENGLISH SCHOOL.

1. { Charles the First	1. <i>W. Dobson.</i>
1. { The Portrait of a Lady	3. <i>Sir Godfrey Kneller.</i>
2. The Portrait of the Countess of Middlesex	2. <i>Sir Peter Lely.</i>
3. { James the First	3.*_____
3. { Lord Chancellor Ellimere	3.**_____
4. Niobe	4. <i>R. Wilson, R.A.</i>
5. { A Landscape and Figures	5. <i>Do.</i>
5. { A Landscape and Figures	6. <i>Reinagle.</i>
6. A Fishing Smack, with a Boat	7. <i>J. M. W. Turner, R.A.</i>
7. { The Entrance to Conway Castle	8. <i>Sir G. Beaumont.</i>
7. { Landscape and Cattle	5.* <i>Gainsborough.</i>
8. The Death of Earl Douglas	9. <i>Edward Bird, R.A.</i>

DIRECTIONS TO THE BINDER.

PLANS No. 1 to 13.

Cancel the Plans of New Gallery, Dining-Room, and Drawing-Room, delivered in Nos. 1, 2, and 3, and substitute those delivered in Nos. 67 and 68.

For placing the Plates, see Lists of Plates.

CLASS I.

For No. 35, see No. 34.—No. 35 being omitted.

Cancel pages 25 and 26, delivered in No. 7, and substitute pages 25 and 26, containing the *Description* of the Subject of No. 48.

CLASS II.

Nos. 13, 27, and 46, not engraved; the Pictures being removed from the Collection.

Pages 66* 67* to follow page 67 without a Star.

CLASS III.

Cancel pages 133 and 134, delivered in No. 61, and substitute pages 133 and 134, containing the whole of the Description of the Subject of No. 156.

No. 68. REMBRANDT.

SAMUEL AND HIS MOTHER.

THIS admirable little picture was formerly said to represent Samuel and Eli. The venerable sitting figure, which occupies the most prominent situation in the piece, is, however, too decidedly that of a female, to admit for a moment of the supposition that Rembrandt meant it for the high priest; and it is now conjectured, with somewhat more plausibility, that the artist might have intended it for Hannah, the mother of Samuel, who, upon the occasion of the yearly sacrifice at the temple, was accustomed to bring her son a new habit. Under the latter supposition we must conclude that the figure of the old man kneeling with an infant in his arms, in the back-ground, is intended for Eli. Whatever doubts may still remain as to the subject of this picture, there can be but one opinion of its merits. The colouring and the clair-obscur are in the highest degree rich and powerful; the group is unaffected and interesting; and the whole derives great dignity from the judicious choice of the artist in the surrounding accessories, especially the massy tables of the law and the brazen serpent, the type of our Lord's crucifixion.

This picture is painted on panel, and measures 1 foot 4 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{1}{4}$ inch in width.

No. 69. REMBRANDT.

THE PORTRAIT OF A BURGOMASTER.

A WELL painted portrait: the carnations of a more sanguineous hue than is common in the pictures of Rembrandt.

This picture is painted on canvas, and measures in height 4 feet 4 inches, by 3 feet 4 inches in width.

No. 70. SCHOOL OF REMBRANDT.

THE PORTRAIT OF A MAN.

A HEAD, seen in a three-quarters view, boldly and forcibly painted.

This picture is painted on panel, and measures 8 inches in height, by 6 $\frac{1}{2}$ inches in width.

No. 71. GERRARD TERBURGH. Nat. 1608, ob. 1681.

A GENTLEMAN PAYING HIS ADDRESSES TO A LADY.

THE gentleman, whose habit denotes him a soldier, makes his bow with the easy gracefulness of a person long used to mix in polished society. The young lady listens to his compliments with no small share of complacency, and seems about to reply. The figure of the man is excellent; and if that of the lady is not equally graceful, the deficiency is in some degree compensated by her rich dress of white satin, which, as is usual in the pictures of Terburgh, is admirably painted.

This picture is painted on canvas, and measures 2 feet 6 inches in height, by 2 feet 2 $\frac{1}{2}$ inches in width.

No. 72. GABRIEL METZU. Nat. 1615, ob. 1658.

A LADY CARESSING HER LAP-DOG.

THE composition is neither novel nor striking, but may boast the merit of simplicity. The artist, however, appears to have selected his subject chiefly because it afforded an opportunity of displaying the powers of his pencil in representing the lustre of satin, the softness of

fine white fur, and the gorgeous and varied hues of a rich Turkey carpet.

This picture is painted on panel, and measures 1 foot 3 $\frac{1}{2}$ inches in height, by 1 foot $\frac{2}{3}$ inch in width.

No. 73. G. METZU.

A WOMAN SELLING HERRINGS.

THIS picture is painted throughout with great delicacy of pencil. The chief light is thrown upon the figures, to which the surrounding accessories are judiciously kept subservient. The whole is highly finished.

This picture is painted on panel, and measures 7 $\frac{2}{3}$ inches in height, by 6 $\frac{1}{2}$ inches in width.

No. 74. G. METZU.

THE HOSTESS GIVING REFRESHMENTS TO A TRAVELLER AT THE DOOR OF AN INN.

THE figures are agreeably disposed in a pyramidal group; but the arrangement bears not the stamp of artifice. The whole appears easy and natural, and though highly finished, is painted with considerable breadth and freedom of pencil.

This picture is painted on canvas on panel, and measures 2 feet 2 $\frac{1}{2}$ inches in height, by 1 foot 8 inches in width.

No. 75. GERARD DOUW. Nat. 1613, ob. 1674.

THE PORTRAIT OF HIMSELF WITH A VIOLIN.

THIS admirable little picture, although it displays in every part the most diligent and scrupulous attention to minute detail, merits not to

be confounded with that class of Dutch pictures of which elaborate finishing constitutes the sole excellence. The figure, notwithstanding the small space it occupies, immediately declares itself the principal object. The numerous surrounding accessories are subordinate and unobtrusive. Each seems to contribute its part, unostentatiously, to the effect of the whole ; each, at the same time, is in itself a masterpiece of exquisite workmanship, to which the eye of the spectator may again and again return with pleasure. It may justly be pronounced one of the finest of Gerard Douw's productions, although, from the date, 1617, upon the picture, it appears to have been painted when the artist was only in his twenty-fourth year.

This picture was formerly in the possession of Mr. Ladbroke, of Portland Place. It is painted on panel, and measures 1 foot in height, by 8 $\frac{1}{2}$ inches in width.

No. 76. GERARD DOUW.

A GIRL CHEAPENING HERRINGS.

It is the defect of many of the highly-wrought pictures of the Dutch school that the figures, although carefully painted, want that perfection of execution which is displayed in the surrounding accessories ; nor is the piece before us exempt from the fault. The herrings, the turnips, the brass pail, and the ornamental basso-relievo under the window, are exquisitely finished. The figures are manifestly inferior.

This picture is painted on panel, and measures 1 foot 6 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{1}{2}$ inch in width.

No. 77. D. VAN TOL.

THE SLEEPING MUSICIAN.

THIS picture is painted with considerable strength of effect, and is at the same time highly finished. It is not without other merits. The somniferous effects produced on the countenance and figure of the fatigued musician, by the recent contents of the large white jug, are well expressed.

This picture is painted on panel, and measures 11 $\frac{1}{2}$ inches in height, by 8 $\frac{1}{2}$ inches in width.

No. 78. D. VAN TOL.

AN OLD WOMAN WITH HER LAP-DOG.

THIS picture is, upon the whole, inferior to the last described. The little dog is perhaps the most meritorious part of the performance, and has a pretty natural expression suited to the occasion.

It is painted on panel, and measures 1 foot in height, by 9 inches in width.

No. 79. D. VAN TOL.

AN OLD WOMAN READING.

SHE lifts her eyes from her book, and with a countenance expressive of benevolence looks towards the spectator. The whole is highly finished, and has a forcible effect.

This picture is painted on panel, and measures 8 inches in height, by 6 inches in width.

No. 80. D. VAN TOL.

A N O L D M A N R E A D I N G .

THE companion to the last described, and equally well painted. The old man appears profoundly meditating upon the contents of the volume which he holds open before him.

This picture is painted on panel, and measures 8 inches in height, by 6 $\frac{1}{2}$ inches in width.

No. 81. BREKELEN KAMP.

A N O L D W O M A N S A Y I N G G R A C E .

1651.

THE figure of the old woman is unaffectedly devout: she appears sincerely thankful for the plentiful though homely fare of which she is about to partake. The lights and shadows are judiciously disposed, and the whole may be deemed a very agreeable specimen of the pencil of a master whose works are little known.

This picture is painted on panel, and measures 10 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{3}{4}$ inch in width.

No. 82. ARRY DE VOYS. Nat. 1641, ob.

A M A N R E A D I N G A B A L L A D T O A Y O U N G W O M A N .

THIS little picture is painted with great delicacy, and at the same time freedom of pencil. It is evidently the work of a well practised artist of the Dutch School.

This picture is painted on panel, and measures 9 $\frac{1}{2}$ inches in height, by 7 $\frac{1}{2}$ inches in width.

No. 83. ANONYMOUS.

A WOMAN FRYING PANCAKES.

THIS picture is painted with great richness of colouring and force of effect. That the author of a production possessing so much merit should remain unknown, may appear not a little extraordinary to persons who are ignorant to what a degree the Dutch School abounded, during the seventeenth and eighteenth centuries, with artists, whose sole occupation was to paint cabinet pictures of this class.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{4}$ inches in width.

No. 84. J. VICTOORS.

THE DEPARTURE OF TOBIT.

THIS little picture is probably intended to represent the passage in the history of Tobit in the Apocrypha, wherein he instructs his son Tobias, and informs him of the money which he had formerly left in trust with Gabael in Media, preparatory to the youth's journey to that country. The composition is simple, and the figures are natural and expressive. The whole is painted in a rich, rather than a powerful tone of colouring, with a masterly and at the same time a finished pencil.

This picture is painted on canvas, and measures 1 foot 7 inches in height, by 1 foot 11 $\frac{1}{2}$ inches in width.

No. 85. SIMON DE VLEIGER. Nat. c. 1612, ob.

A VIEW ON THE COAST OF HOLLAND.

THIS picture exhibits an admirable representation of the flat sea-coast of Holland. The linear, as well as the aerial perspective, is skilfully

managed; and although the whole may be said to be modestly rather than richly coloured, every tint is well placed.

This picture is painted on panel, and measures 1 foot 9 inches in height, by 3 feet 2 inches in width.

No. 86. MINDERHOUT HOBBIMA. Nat. 1611, ob. after 1663.

A LANDSCAPE AND FIGURES. THE TRAVELLERS.

A CHARMING woody scene, enlivened by the introduction of appropriate figures, and the distant view of the steeple of a village church. The gleam of light striking upon the middle ground, behind the cart and figures, produces an admirable effect.

This picture is painted on canvas, and measures 1 foot 11 $\frac{1}{2}$ inches in height, by 2 feet 8 inches in width.

No. 87. HOBBIMA.

A LANDSCAPE AND FIGURES. THE WOODCUTTERS.

THIS picture, the companion of the last described, is a most beautiful example of Hobbima's talents. It represents indeed Nature in her every-day garb; but each object is so well chosen and so well placed, the composition is so agreeable in point of form and arrangement, and the effect of light so admirably managed, that nothing is left to be desired; and the spectator will long dwell on it with pleasure, little regretting that the picture contains neither pyramids, aqueducts, nor antique temples.

This picture is painted on panel, and measures 1 foot 2 inches in height, by 2 feet 7 $\frac{1}{4}$ inches in width.

No. 88. W. ROMEYN.

A LANDSCAPE AND CATTLE.

THE scene is evidently Italian, and the cattle are grouped and disposed with much taste; forming, together, a very pleasing picture.

This picture is painted on canvas, and measures 1 foot 11 $\frac{1}{2}$ inches in height, by 1 foot 8 $\frac{1}{2}$ inches in width.

No. 89. GONZALES COQUES. Nat. 1618, ob. 1684.

THE PORTRAIT OF THE ELECTOR PALATINE.

It should appear from this picture and its companion, that it was the ambition of Gonzales to be a Vandyck in miniature. A whole-length portrait of very small dimensions must, however, necessarily want that semblance of reality which it is the first duty of the portrait painter to transmit to his canvas; and hence, such portraits, especially if painted in oil colours, (which seems to stamp them with an air of pretension that slight drawings on paper cannot assume) are seldom either agreeable or striking pictures.

This picture is painted on panel, and measures 1 foot 1 inch in height, by 10 $\frac{1}{2}$ inches in width.

No. 90. GONZALES.

THE PORTRAIT OF THE PRINCESS PALATINE.

THIS picture is painted, like the last described, on panel, and measures 1 foot 1 inch in height, by 10 $\frac{1}{2}$ inches in width.

No. 91. GILES SCHAGEN. Nat. 1616, ob. 1668.

THE CHILDREN'S SUPPER.

THE domestic group here represented is sufficiently well painted. The surrounding accessories are perhaps in rather too warm a tone of colouring.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 2 $\frac{1}{2}$ inches in width.

No. 92. ANTHONY WATERLOO. Nat. c. 1618, ob. 1662.

A LANDSCAPE. A ROAD THROUGH A WOOD.

No artist perhaps ever felt the charms of tranquil woody scenery better than Waterloo; who is however more generally known by his numerous and excellent etchings, than by his pictures, which are very uncommon. The specimen before us bears the appearance of having been painted from nature, and is executed with great truth and delicacy of pencil.

It is painted on canvas, and measures 1 foot 9 $\frac{1}{2}$ inches in height, by 2 feet 1 $\frac{1}{2}$ inch in width.

No. 93. SOLOMON KOONINCK. Nat. 1609.

THE PHILOSOPHER'S STUDY.

IN consequence of the artist's management of the perspective of the room, the eye of the spectator is very properly first directed to the figure of the Philosopher, notwithstanding the smallness of its dimensions. The numerous surrounding accessories, all of them beautifully

finished, will next claim the attention of the lover of Dutch pictures. The arrangement of the lights and shadows is sufficiently good; but a yellowish tone of colour too equally pervades the whole piece, and the effect appears to want force and precision.

This picture is painted on panel, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 1 foot 5 $\frac{1}{4}$ inches in width. It bears the name of the artist, and the date 1630.

No. 94. ARNOLD VANDERNEER. Nat. 1619, ob. 1683.

MOONLIGHT.

A MOST beautiful picture. Fishermen dragging their nets, and in the distance a village spire. The reflection of the moon, and of the clouds illumined by its rays, upon the water, is admirably expressed.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 3 inches in width.

No. 95. A. VANDERNEER.

MOONLIGHT.

A SCENE in the vicinity of a small hamlet; cows are represented reposing in the fore-ground; and beyond appears a labourer returning home to his cottage, after the toils of the day.

This picture is painted on canvas, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet 4 $\frac{1}{2}$ inches in width.

Few landscape painters have rivalled Vanderneer in the just, and at the same time picturesque, representation of the appearances of nature at the different periods of the day. The cheering light of the rising sun, and its more gorgeous rays when setting, are expressed in his pictures with a truth of effect often bordering upon illusion. No artist

perhaps ever equalled him in depicting a moonlight. Let the frames of these pictures be concealed, and nature herself appears in all the modest charms of tranquil light.

The works of Vanderneer have not to boast the delicate pencilling and elaborate finish, which constitute the sole merit of some of the most highly valued pictures of the Dutch school: but they exhibit excellencies of a much higher kind; and for genuine sentiment and truth of effect have perhaps never been surpassed.

Amongst the numerous productions of the Dutch and Flemish artists, many will be found which, while they display the utmost perfection of execution, evince also, that they are the legitimate offspring of mind and genius. Such pictures deserve the meed of our warmest approbation.

No. 96. CORNELIUS BEGA. Nat. 1620, ob. 1664.

THE INTERIOR OF A COTTAGE

THE group is well composed; but a cold and heavy tone of colouring pervades this picture, which much impairs its general effect; the whole is painted nevertheless with a masterly pencil, and the masses of light and shadow are skilfully distributed.

This picture is painted on canvas, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{3}{4}$ inches in width.

No. 97. PHILIP WOUWERMANS. Nat. 1620, ob. 1668.

A LANDSCAPE WITH FIGURES—HAWKING.

THE painter has chosen, according to his frequent custom, a moment when every living object represented in his picture is in motion. The

falconer blows his horn, the horses prance, the dogs bark,—nay, the very clouds appear torn by the wind; every thing is alike bustle and activity. The whole, it is almost unnecessary to add of a picture of Wouwermans, is painted with a most finished and at the same time masterly pencil.

This picture is painted on panel, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet 4 inches in width.

No. 98. PH. WOUWERMANS.

A LANDSCAPE AND FIGURES—BATHING HORSES.

THE figures in this picture likewise are all of them busily employed; but nevertheless the composition is so skilfully arranged, and the lights and shadows are so judiciously disposed, that the picture does not seem wanting in that repose which, whatever may be the subject, will perhaps at all times be found necessary to produce an agreeable impression upon the eye as well as upon the mind of the spectator. This effect, in the instance before us, is produced by the rising bank, the bridge, the hay-cart, and the cloud above it, forming together one large mass of shadow; which, assisted by the dark colour of the horse upon which the man in the fore-ground of the piece is seated, serves to throw out the figure of the horse that is rearing: thus rendering that figure, the most in action, the most prominent object of the picture, and making the others more or less subservient.

This picture is painted on panel, and measures 1 foot 1 $\frac{1}{2}$ inch in height, by 1 foot 4 $\frac{7}{8}$ inches in width.

No. 99. PH. WOUWERMANS.

A LANDSCAPE WITH MEN UNLOADING A HAY-CART.

A DELIGHTFUL production of Wouwermans' pencil. Two men are unloading the cart, that the hay may be sent by a canal to its place of destination. Meanwhile the horses are enjoying some repose after their labour.

This picture is painted on panel, and measures 1 foot 1 $\frac{1}{2}$ inch in height, by 1 foot 4 inches in width.

No. 100. PH. WOUWERMANS.

A BATTLE-PIECE.

A WELL painted picture, but by no means of equal merit with the three pieces last described.

This picture is painted on panel, and measures 1 foot 4 inches in height, by 1 foot 7 inches in width.

No. 101. PETER WOUWERMANS.

A FAIR WITH HORSES FOR SALE.

THIS picture is a very good representation of a country fair, to which horses are brought for sale; and although, in respect of painting, it is greatly inferior to the works of Philip Wouwermans, it sufficiently evinces that the artist by whom it was executed possessed no mean talents.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 2 inches in width.

No. 102. HERMAN SWANEFELD. Nat. 1620, ob. 1680.

A LANDSCAPE AND FIGURES.

AN agreeable little picture, representing a view upon the banks of an Italian river, with figures employed in loading a bark. The masses of light and shadow are skilfully disposed, and the whole is expressive of the tranquil effect of evening.

This picture is painted on copper, and measures 1 foot 3 inches in height, by 1 foot 9 inches in width.

No. 103. JOHN BAPTIST WEENIX. Nat. 1621, ob. 1660.

A VIEW WITH RUINS AND FIGURES.

THE painter has whimsically inscribed upon the pedestal of the monument, in old French, the well-known riddle, that although the father and the mother, the sister and the brother, and the husband and the wife, all repose within that sepulchre, there are altogether only two persons. He has added his name, with the date 1656. The perspective appears very correctly delineated, and the picture is executed with a masterly pencil. The effect of the whole is, nevertheless, not very agreeable.

This picture is painted on canvas, and measures 2 feet 6 $\frac{1}{2}$ inches in height, by 2 feet 2 inches in width.

No. 104. ADAM PYNAKER. Nat. 1621, ob. 1673.

A LANDSCAPE AND FIGURES.

A SMALL but very beautiful landscape, wherein the artist has represented the warm glow of an Italian sky, and at the same time given a

specimen of the elegant and picturesque forms which characterize the mountain scenery of that country.

This picture is painted on panel, and measures 1 foot 8 inches in height, by 1 foot 4 $\frac{1}{2}$ inches in width.

No. 105. HENDRICK MARTENSZE ZORGH. Nat. 1621, ob. 1682.

THE INTERIOR OF AN ALE-HOUSE.

THE picture before us, though sufficiently well painted, wants those qualifications which are requisite to give value to representations of this class. We look in vain for the humour of Brower or Ostade. The Company seems 'a cup too low.'

This picture is painted on panel, and measures 1 foot 4 inches in height, by 2 feet 1 $\frac{1}{2}$ inches in width.

No. 106. NICHOLAS BERGHEM. Nat. 1624, ob. 1683.

A LANDSCAPE WITH CATTLE AND FIGURES.

A VERY beautiful little specimen of Berghem's talents; the colouring finely expressive of the cool and exhilarating atmosphere of an open mountainous country, in a summer's morning; and the composition simple, and, at the same time, picturesque. It is scarcely necessary to add, that the cattle and figures are touched with a most masterly pencil.

This picture is painted on panel, and measures 9 $\frac{1}{2}$ inches in height, by 1 foot in width.

No. 107. BERGHEM.-

A LANDSCAPE AND FIGURES. THE BRIDGE.

THE truth of effect with which the broad expanse of the water is represented; the bold relief of the bridge; the warmth and brilliancy of the sky; and the admirable management of the light on the tower and distant mountains; all combine to justify the reputation which this little picture has long enjoyed, of being one of the most exquisite productions of Berghem's pencil: to say nothing of the excellence of the figures in the fore-ground, and the consummate knowledge of perspective displayed by the artist in the gradual declivity of ground by which the eye of the spectator is conducted from this part of the picture to the bank of the river.

This picture is painted on panel, and measures 1 foot 2 $\frac{1}{2}$ inches in height, by 1 foot 9 $\frac{1}{2}$ inches in width.

No. 108. BERGHEM.

A LANDSCAPE AND FIGURES. THE BRINK OF THE FORD.

THIS picture will be found, upon examination, to possess considerable merit in its details; though, in consequence of the formality in the shape of the immense rock on the right, and the monotony of its hue, the effect of the whole is not very agreeable.

It is painted on canvas, and measures 3 feet 9 inches in height, by 5 feet 5 $\frac{1}{2}$ inches in width.

No. 109. BERGHEM.

A LANDSCAPE AND FIGURES. RETURNING HOME IN THE EVENING.

THE picture before us is strikingly contrasted with the one last described : as well in the beautiful combination of woody and mountainous scenery which it represents, as in the vigour and rich glow of its colouring. The figures in the fore-ground, though in themselves excellent, are judiciously kept subservient to the landscape.

This picture is painted on canvas, and measures 2 feet $\frac{1}{2}$ inch in height, by 2 feet 7 inches in width.

No. 110. BERGHEM.

A LANDSCAPE AND FIGURES.

THIS little picture is rich in variety of objects, warmly coloured, and beautifully finished in every part. But it is not entirely exempt from a defect which we have had occasion to notice in speaking of some other pictures of this school. The arrangement of the composition savours too much of artifice.

This picture is painted on canvas, and measures 1 foot $11\frac{1}{2}$ inches in height, by 1 foot $7\frac{3}{4}$ inches in width.

No. 111. PAUL POTTER. Nat. 1625, ob. 1654.

A CATTLE-PIECE.

ALTHOUGH Paul Potter died before he had completed his thirtieth year, such were his acquirements, that his cattle pieces are generally admitted to be, upon the whole, superior for truth of representation, and firmness

of penciling, to those of every other artist. The short duration of his life permitted him to execute but a comparatively small number of pictures, which, in consequence of the high degree of estimation in which they have ever been held, are now become of extreme rarity. The specimen under consideration, notwithstanding its confined dimensions, possesses beauties sufficient to convince every intelligent observer that the great reputation of its author is not undeserved.

This picture is painted on panel, and measures 10 $\frac{1}{2}$ inches in height, by 11 $\frac{1}{8}$ inches in width.

No. 111.* GERB. VANDEN EECKHOUT. Nat. 1621, ob. 1674.

GENTLEMEN PLAYING AT BACK-GAMMON.

THE group is natural, expressive, and well composed; and the whole is beautifully coloured. That, in addition to these excellencies, the picture should possess the merit of a striking effect of chiaro-scuro, will not be deemed extraordinary in a production by the hand of one of Rembrandt's most eminent scholars.

This picture is painted on canvas, and measures 1 foot 4 $\frac{1}{4}$ inches in height, by 1 foot 2 $\frac{1}{2}$ inches in width.

No. 112. JOHN FYTT. Nat. 1625, ob.

THE STARVED DOG.

A most spirited performance. The eagerness of the poor animal to seize the food which the careless servant has placed beyond the reach of his chain, is admirably expressed.

This picture is painted on canvas, and measures 1 foot 9 $\frac{1}{4}$ inches in height, by 2 feet 0 $\frac{1}{2}$ inch in width.

No. 113. GILLES TILBORGH. Nat. 1625, ob.

REGALING AT AN ALE-HOUSE DOOR.

THIS picture is painted on canvas, and measures 1 foot 8 inches in height, by 2 feet 3 $\frac{1}{4}$ inches in width.

No. 114. TILBORGH.

A VILLAGE FEAST.

THERE can be no doubt that this extensive composition presents a sufficiently faithful picture of the tumultuous festivities of a Dutch peasant's wedding. It may be added, that the whole is vigorously coloured and painted with a free pencil.

This picture is painted on canvas, and measures 4 feet 4 $\frac{1}{2}$ inches in height, by 6 feet 4 inches in width.

No. 115. JAN LINGLEBACH. Nat. 1625, ob. 1687.

AN ITALIAN MARKET.

THE management of the perspective in this little picture is admirable, and the various groups of figures are well designed and prettily disposed. The whole is harmoniously, though not richly, coloured, and has an agreeable effect of sunshine.

This picture is painted on canvas, and measures 2 feet 6 inches in height, by 2 feet 2 inches in width.

No. 116. JAN TEUNISZ (called also JAN MAAT) BLANKOFT.

Nat. 1628, ob. 1670.

A VIEW ON THE COAST OF GENOA.

THE gleam of light upon the town is happily managed, and the dark heavy clouds, which are seen resting upon the distant mountains, denote the approaching storm, and are finely contrasted with the clearer atmosphere above. The scanty touches of white upon the agitated waves, in the near part of the scene, produce an admirable effect; and the whole may be justly termed a very excellent specimen of the abilities of an artist who deserves to be better known.

This picture is painted on canvas, and measures 2 feet 8 $\frac{1}{2}$ inches in height, by 4 feet 2 $\frac{1}{2}$ inches in width.

No. 117. WILLIAM KALF. Nat. 1630, ob. 1693.

A CAT WITH CULINARY UTENSILS.

OUT of such materials to make a fine picture! and yet it would be difficult to surpass this as a work of art; whether we consider the skill displayed in its composition, the richness and brilliancy of its colouring, or the magic of its light and shade.

This picture is painted on panel, and measures 9 $\frac{1}{2}$ inches in height, by 8 $\frac{1}{2}$ inches in width.

No. 118. JOHN HENDRICK ROOS. Nat. 1631, ob. 1685.

A CATTLE PIECE.

THE works of this painter, although in his life-time he enjoyed a very great reputation, are commonly less harmonious in their colouring, than perfect in their design. The drawings and etchings, therefore,

which we possess by his hand are, upon the whole, considered as more estimable than his paintings. The picture before us is a good specimen of the artist's abilities.

This picture is painted on canvas, and measures 1 foot 10 inches in height, by 2 feet 1 $\frac{1}{2}$ inch in width.

No. 119. JACOB RUYSDAEL. Nat. 1636, ob. 1681.

A FOREST SCENE.

THIS is a charming little picture, and in Ruysdael's best manner. The composition is excellent, and the masses of light and shadow are managed with great skill. The broken trunk of a tree, which has fallen in an oblique direction into the river, connects the light upon the bank with that upon the rippling water, with admirable effect.

This picture is painted on canvas, and measures 1 foot 6 $\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ of an inch in width.

No. 120. JACOB RUYSDAEL.

A VIEW FROM NATURE.

THIS is evidently one of those careful and highly finished studies from individual nature, which a good landscape painter is accustomed to make when in the contemplation of some large work in which he is desirous to display the full powers of his art. It is not to be considered as a perfect picture, being destitute of fore-ground; but, as far as it goes, it is admirable, and for truth and beauty of effect is scarcely inferior to Rembrandt. The monotonous lines of the flat woody country it represents are finely enlivened by the partial gleams of the sun, shining through the openings of the heavy rolling clouds.

This picture is painted on canvas, and measures 1 foot 4 $\frac{1}{2}$ inches in height, by 1 foot 7 $\frac{1}{2}$ inches in width.

No. 121. JACOB RUYSDAEL.

A VIEW OF THE OLD GATE OF AMSTERDAM.

THIS picture is interesting from its being a faithful portrait of the former entrance to a great commercial city. It is well painted, and highly finished, though in somewhat a hard manner.

This picture is painted on canvas, and measures 2 feet 1 $\frac{1}{4}$ inch in height, by 2 feet 6 $\frac{2}{3}$ inches in width.

No. 122. LUDOLF BACKHUYSEN. Nat. 1731, ob. 1709.

A BRISK GALE.

PERHAPS had the light in the sky, behind the ships of war in the offing, been of somewhat smaller extent, or of a lower tone, the mass of light upon the water and the boat, in the near part of the scene, would have been rendered more decidedly principal, and the effect of the picture thereby benefited. At present these two masses appear too nearly of the same form and magnitude. The picture, notwithstanding, is full of beauties, and, upon the whole, little inferior to Vandervelde.

This picture is painted on canvas, and measures 2 feet $\frac{1}{2}$ inch in height, by 2 feet 6 $\frac{1}{4}$ inches in width.

No. 122.* L. BACKHUYSEN.

A SEA PIECE.

THIS picture is painted on canvas, and measures 4 feet in height, by 5 feet 1 inch in width.

No. 123. WILLIAM VANDENVELDE, Jun. Nat. 1633, ob. 1707.

A SEA FIGHT BETWEEN THE ENGLISH AND DUTCH FLEETS
IN THE YEAR 1666.

THIS engagement is one of the most remarkable in the annals of history. It continued four successive days, and was contested on both sides with equal skill and bravery. The English fleet was commanded by the Duke of Albemarle and Prince Rupert, and the Dutch by Admirals de Ruyter and Van Tromp, and it is difficult to say to which side the honour of victory is to be awarded. On the third day, Sir George Ayscue, in the Royal Prince of 92 guns, struck on the Galloper Sands, and finding the enemy preparing to attack him with fire-ships, was under the necessity of surrendering. This is the point of time which the painter has chosen for his picture, which is beautifully executed throughout.

This picture is painted on panel, and measures 1 foot 1 $\frac{1}{2}$ inch in height, by 1 foot 5 inches in width.

No. 124. W. VANDENVELDE, Jun.

A BREEZE.

A MOST spirited performance, in which is represented, with great truth of effect, a boat in the moment of putting about in order to change her tack,—her sails shivering in the wind.

This picture is painted on panel, and measures 1 foot $\frac{3}{4}$ inch in height, by 1 foot 2 inches in width.

No. 125. W. VANDENVELDE, Jun.

THE COMMENCEMENT OF A STORM.

THIS picture is, beyond all doubt, one of the most capital that Vandenvelde, the prince of marine painters, ever produced; and, could such an appellation be given with propriety to any human performance, might claim to be styled a perfect work. The composition unites grandeur and simplicity with richness and variety; the effect of the chiaro-scuro is broad and imposing; and the execution of every part is so exquisitely true to nature, that the attentive spectator is soon carried in imagination from the picture gallery of Stafford House to the precincts of a ship's deck, and feels the gale.

This picture is painted on canvas, and measures 4 feet $4\frac{1}{2}$ inches in height, by 6 feet $3\frac{1}{2}$ inches in width.

No. 126. W. VANDENVELDE, Jun.

A STRONG BREEZE.

THIS picture, although of so much smaller dimensions than the last, is scarcely inferior to it in merit. Never were the transparency and agitated motion of the sea, and the freshness of the breeze, more truly expressed.

This picture is painted on canvas, and measures 1 foot 5 inches in height, by 1 foot $11\frac{1}{2}$ inches in width.

No. 127. W. VANDENVELDE, Jun.

A STORM.

THIS piece represents the horrors of a storm, and a ship of the line firing guns of distress. It is very inferior in point of merit to the pictures of the same artist above described.

This picture is painted on canvas, and measures 1 foot in height, by 1 foot $3\frac{1}{2}$ inches in width.

No. 128. W. VANDENVELDE, Jun.

A SEA-FIGHT BETWEEN THE ENGLISH AND DUTCH FLEETS IN 1666.

THIS picture represents the same subject as has been already described under Number 123, but with many variations in the composition. It is finely painted.

This picture is painted on canvas, and measures 2 feet $5\frac{1}{2}$ inches in height, by 3 feet $5\frac{1}{2}$ inches in width.

No. 129. W. VANDENVELDE, Jun.

A CALM, WITH A SHIP SCALING HER GUNS.

A SMALL but very beautiful specimen of the artist's talents. The haze of the atmosphere and the reflections in the water are admirably expressed.

This picture is painted on panel, and measures 10 inches in height, by $8\frac{1}{2}$ inches in width.

No. 130. MELCHIER HONDECOUTER. Nat. 1636, ob. 1695.

BIRDS.

THE reputation of Hondecouter as a painter of birds is well known, and the picture before us exhibits a good specimen of his abilities, in a large collection of those animals decked in all their gorgeous variety of plumage : the whole painted with exquisite delicacy and richness of pencil. If, instead of fatiguing himself in the arrangement of this motley assemblage, he had been satisfied to present us with the more simple group afforded by a village farm-yard, his picture, though less splendid in its colours, would have been more interesting.

This picture is painted on canvas, and measures 4 feet $\frac{1}{2}$ inch in height, by 6 feet 3 inches in width.

No. 131. ADRIAN VANDERVELDE. Nat. 1639, ob. 1672.

A WOMAN MILKING A COW.

A SMALL but beautiful specimen of the artist. The cattle are unaffectedly grouped, and admirably drawn ; and the whole unites to richness and brilliancy of effect, the most exquisite finish of penciling.

This picture is painted on panel, and measures 5 $\frac{1}{2}$ inches in height, by 6 $\frac{1}{2}$ inches in width.

No. 131.* PETER VANDER LEEUW. Nat. 1644, ob.

A LANDSCAPE AND CATTLE.

THIS picture, although possessing considerable merit, is vastly inferior to Adrian Vandervelde, whose works the artist is said to have made the model of his imitation.

It is painted on canvas, and measures 1 foot $\frac{1}{4}$ inch in height, by 1 foot $3\frac{1}{2}$ inches in width.

No. 131.** PHILIP DE CHAMPAGNE. Nat. 1602, ob. 1674.

THE PORTRAIT OF COBERT.

WELL painted : but not a striking portrait.

This picture is painted on canvas, and measures 2 feet $5\frac{1}{2}$ inches in height, by 1 foot 11 inches in width.

No. 132. JAN VANDER HEYDEN. Nat. 1637, ob. 1712.

VIEW OF A TOWN, WITH A DRAW-BRIDGE.

THE landscapes of Vander Heyden appear, for the most part, to be exact views from nature ; and we witness in them the same diligent attention to detail, and exquisite delicacy of penciling, which stamp so great a value upon the Interiors of Gerard Douw, Mieris, and other artists of the Dutch school. The piece before us is a good specimen of his abilities.

This picture is painted on panel, and measures 1 foot $6\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width.

No. 133. JAN STEEN. Nat. 1636, ob. 1689.

THE ITINERANT FISHMONGER.

FOR the genuine and unaffected representation of subjects of low life, few painters have equalled Jan Steen. Nothing of the trick of art

appears in his works, which, as in the example under consideration, are always full of character, vigorous in effect, and, without being laboured, have the appearance of high finishing.

This picture is painted on panel, and measures 1 foot 9 inches in height, by 1 foot 4 $\frac{1}{2}$ inches in width.

No. 134. KARL DU JARDIN. Nat. 1640, ob. 1678.

TRAVELLERS WITH CATTLE PASSING THE WATER.

A VERY highly studied picture, painted with agreeable warmth of colouring, and great delicacy of pencil. It was probably executed during the artist's stay in Italy.

This picture is painted on canvas, and measures 1 foot 11 $\frac{1}{2}$ inches in height, by 2 feet 5 $\frac{1}{2}$ inches in width.

No. 135. JASPER NETSCHER. Nat. 1639, ob. 1684.

THE DUCHESS OF MAZARINE AND ST. EVREMOND.

THIS picture is said to represent the portrait of the Duchess of Mazarine and the celebrated St. Evremond, under the fabulous characters of Vertumnus and Pomona. The figure of the lady is well painted.

This picture is painted on canvas, and measures 1 foot 6 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{4}$ inches in width.

No. 136. G. NETSCHER.

A VISIT AT THE TOILET.

A VERY good specimen of the artist's talents. The composition is unaffected and agreeable, and the chiaro-scuro is well managed. It is scarcely necessary to add, that the carpet covering the table and the white satin dress of the lady are admirably painted.

This picture is painted on panel, and measures 1 foot 6 $\frac{1}{2}$ inches in height, by 1 foot 3 $\frac{1}{2}$ inches in width.

No. 137. P. VAN SLINGELANDT. Nat. 1640, ob. 1691.

THE INTERIOR OF A KITCHEN.

THIS picture is finished in every part with a minuteness of attention to detail, and a delicacy of penciling little inferior to Gerard Dow, of whom Slingelandt was one of the most eminent scholars.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 2 $\frac{1}{4}$ inches in width.

No. 138. ARRY DE VOYS. Nat., ob.

THE PORTRAIT OF A STUDENT.

THIS little picture has considerable merit. The attitude is easy, the head is animated, and the hand resting upon the book is skilfully drawn.

This picture is painted on panel, and measures 7 $\frac{1}{2}$ inches in height, by 5 $\frac{1}{2}$ inches in width.

No. 139. E. H. VANDERNEER. Nat. 1643, ob. 1702.

A DUTCH DRUMMER-BOY.

THE works of this artist do not appear to be of frequent occurrence in this country. In the small specimen before us the figure is well drawn, and painted with great delicacy of pencil.

This picture is painted on panel, and measures 7 $\frac{1}{2}$ inches in height, by 5 inches in width.

No. 140. FRANCISCO MILE. Nat. 1643, ob. 1680

A LANDSCAPE AND FIGURES.

THIS artist was born in Flanders, but lived the greater part of his life in France: he is said to have painted history-pieces, but is best known by his landscapes, in which he endeavoured to imitate the classic taste of N. Poussin. Milé possessed talents; but his compositions are generally too much crowded with objects, and his colouring wants sobriety and force of effect. The picture before us is an agreeable specimen of his abilities.

This picture is painted on canvas, and measures 3 feet 1 $\frac{1}{2}$ inches in height, by 4 feet 3 $\frac{1}{4}$ inches in width.

No. 141. FRANCISCO MILE.

A LANDSCAPE AND FIGURES.

THE composition of this landscape is simple and agreeable; but the colouring is monotonous.

This picture is painted on panel, and measures 1 foot 5 $\frac{1}{2}$ inches in height, by 1 foot 11 $\frac{1}{4}$ inches in width.

No. 142. FRANCISCO MILE.

A LANDSCAPE AND FIGURES.

THIS picture possesses very considerable merit in its details. It would have been more striking as a whole, had those details been less numerous.

This picture is painted on canvas, and measures 2 feet 5 $\frac{1}{4}$ inches in height, by 3 feet 11 $\frac{3}{4}$ inches in width.

No. 143. C. HUYSMANS. Nat. 1648, ob. 1727.

A LANDSCAPE AND FIGURES. THE POOR TRAVELLER.

THIS little picture, like the following, of which it is the companion, is painted with great richness of colouring and vigour of pencil; and, although in not an elevated style of art, is in all respects a masterly performance.

It is painted on copper, and measures 9 inches in height, by 11 $\frac{1}{2}$ inches in width.

No. 144. C. HUYSMANS.

A LANDSCAPE AND FIGURES. LABOURERS REPOSING.

THIS picture is painted on copper, and measures 9 $\frac{1}{2}$ inches in height, by 1 foot in width.

No. 145. JOHN VAN HUGTENBURGH. Nat. 1646, ob. 1733.

A BATTLE PIECE.

THIS spirited performance is said to represent one of Prince Eugene's engagements with the Turks.

It is painted on panel, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width.

No. 146. HUGTENBURGH.

A BATTLE PIECE.

THIS picture presents a lively representation of the pillage and conflagration of an unfortified town, by a party of the enemy's cavalry. It appears to have been intended as the companion of the last described. Both are good specimens of the talent of the painter.

It is painted on panel, and measures 1 foot 8 $\frac{1}{2}$ inches in height, by 2 feet $\frac{1}{2}$ inch in width.

No. 147. JOHN WYCKE, Jun. Nat. , ob. 1702.

A BATTLE PIECE.

THE engagement appears carried on in the distance. In the foreground are seen a party of soldiers, busily employed in stripping the enemy's wounded. The figures are skilfully grouped, and well drawn, and the whole bears testimony to the abilities of the artist in subjects of this kind.

This picture is painted on canvas, and measures 1 foot 10 $\frac{1}{2}$ inches in height, by 3 feet 4 inches in width.

No. 148. JANSON. Nat. , ob.
A GIRL SCOURING A KETTLE.

I FIND no account of this artist, who appears to have possessed considerable merit. The figure in the picture before us is unaffected and animated; and the various surrounding objects of still-life, are represented with great truth of pencil.

This picture is painted on panel, and measures 1 foot 2 inches in height, by 11 $\frac{1}{4}$ inches in width.

No. 149. FRANCIS MIERIS, Sen. Nat. 1635, ob. 1681.
A LADY AT HER TOILET.

THE pictures of the elder Mieris have ever been considered amongst the most valuable productions of the Dutch school. To the greatest possible delicacy and finish of pencil, they often join the richness, force, and transparency of Venetian colouring.

The picture before us is a good specimen of the artist's extraordinary talents.

It is painted on panel, and measures 10 $\frac{1}{2}$ inches in height, by 8 $\frac{1}{2}$ inches in width.

No. 150. W. MIERIS. Nat. 1662, ob. 1747.
THE VIOLIN PLAYER.

W. MIERIS is said to have executed this highly-finished picture in composition with other artists for a premium. It bears his name and the date 1712; and so far as respects the mechanism of painting, is certainly an extraordinary performance.

This picture is painted on panel, and measures 1 foot $\frac{1}{4}$ inch in height, by 10 $\frac{1}{2}$ inches in width.

No. 151. F. MIERIS, Jun. Nat. 1689. Ob.

THE INTERIOR OF A FARM HOUSE.

THE reputation of the family of Mieris appears to have gained little in the person of the younger Francis. A fair judgment of his abilities may be formed upon an examination of the picture before us, which is one of his most laboured and highly-finished performances.

This picture is painted on pannel, and measures 1 foot 3 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{1}{2}$ inch in width.

No. 152. CORNELIUS DUSART. Nat. 1665. Ob. 1704.

THE GAMBLERS.

THIS artist possessed a considerable share of humour, and his designs and etchings of subjects of low life are often little inferior to those of his master Ostade. It appears that he spent a considerable portion of his time in works of this kind. As a colourist he did not possess equal merit. The perspective in the picture before us is correctly delineated, and the group is well composed.

This picture is painted on pannel, and measures 1 foot 4 $\frac{1}{2}$ inches in height, by 1 foot 1 inch in width.

No. 153. DUSART.

BOORS REGALING.

THE companion to the last described.

This picture is painted on pannel, and measures 1 foot 4 $\frac{1}{2}$ inches in height, by 1 foot 1 $\frac{1}{2}$ inch in width.

No. 154. J. VAN HUYSUM. Nat. 1682. Ob. 1749.

A FLOWER PIECE.

THE flower-pieces of Van Huysum, like the sea views of Vandeveldt, are justly entitled to rank amongst the most perfect productions of the

art of painting. The delicacy with which they are pencilled is the least of their merits. They evince in the artist a correct and refined taste in composition, and a thorough knowledge of the principles of the clare-obscur, and the difficult science of distributing colours.

The specimen before us includes but few objects; but these are so well selected, judiciously disposed, and exquisitely painted, that nothing remains to be desired.

This picture is painted on pannel, and measures 1 foot 3 $\frac{1}{2}$ inches in height, by 1 foot 0 $\frac{1}{2}$ inch in width.

No. 155. J. VAN OS. Nat. Ob.

FRUIT AND FLOWERS.

A very capital picture of the kind, and of such excellence in all its parts, that had we no Van Huysum, Van Os might seem entitled to the honour of having carried this kind of painting to a degree of perfection beyond which little could be hoped.

This picture is painted on pannel, and measures 2 feet 10 $\frac{1}{2}$ inches in height, by 2 feet 3 $\frac{1}{2}$ inches in width.

No. 156. ANT. RAFFAELLO MENGS. Nat. 1728. Ob. 1779.

THE PORTRAIT OF R. WOOD, ESQ. AUTHOR OF THE WELL-KNOWN WORKS ON THE ANTIQUITIES OF PALMYRA AND BALBECK.

THIS Gentleman travelled in Italy with the late Duke of Bridgewater, and was afterwards Under Secretary of State. The portrait, though wanting in force and effect, is sufficiently well coloured and highly finished.

This picture is painted on canvass, and measures 2 feet 2 $\frac{1}{2}$ inches in height, by 2 feet in width.





A WOMAN SITTING HOLDING A CHILD.



A WOMAN SITTING HOLDING A CHILD.





AN OLD WOMAN WITH A CUP OF COFFEE.

AN OLD WOMAN.



AN OLD WOMAN WITH A CUP OF COFFEE.

THE SLEEPING MUSICIAN.



AN OLD MAN LEANING.



AN OLD WOMAN WITH A CUP OF COFFEE.



THE ENGLISH EAST-INDIA COMPANY.

PLATE

A VIEW OF THE EAST-INDIA SHIPS

ANCHORED IN THE HARBOR.



A VIEW OF THE EAST-INDIA SHIPS



III.—A FIGHT BETWEEN THE ENGLISH SHIPS IN THE



III.—A FIGHT BETWEEN THE ENGLISH SHIPS IN THE

WATER, NEAR THE COAST OF CHINA.



L'AVENUE





THE SKIN OF FALATINE



THE SKIN OF A STUDENT



MEMOIRS OF THE LIFE OF CHARLES COLBERT

A VIEW FROM NATURE



decorative border

A FOREST SCENE



A VIEW THROUGH A WOOD



A VIEW OF THE OLD GATE OF AMSTERDAM



from W. M. Cain - London - Printed -

London

1812. The author's name is not given, but the title page of the book

AN ALBUM OF NEW SPOT-CHROMOS.

10

ALBANS, ABBEY.

THE CLOISTER, FOUNTAIN, &c.



MONTEGO



MONTEGO



GRANADA, SPAIN.



GRANADA, SPAIN.

THE CLOISTER, FOUNTAIN, &c.

THE COUNTRY OF THE CHINAS.

and 1000 A.D.



W. 1.



W. 1.



THE COUNTRY OF THE CHINAS.









THE BIBLE IN THE LITERATURE OF THE WORLD.

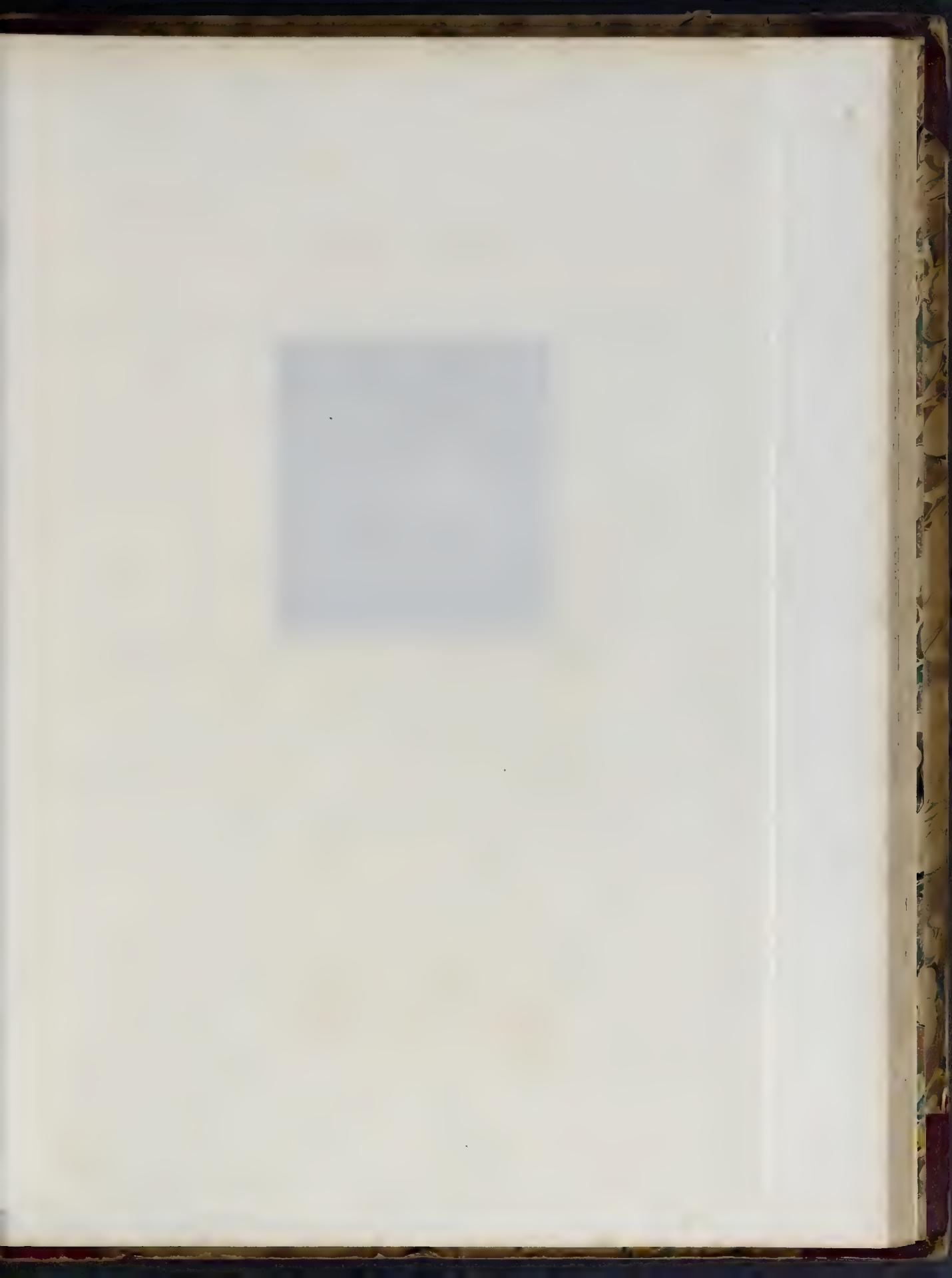


THE SAVED AND PAST IN THE VALLEY.



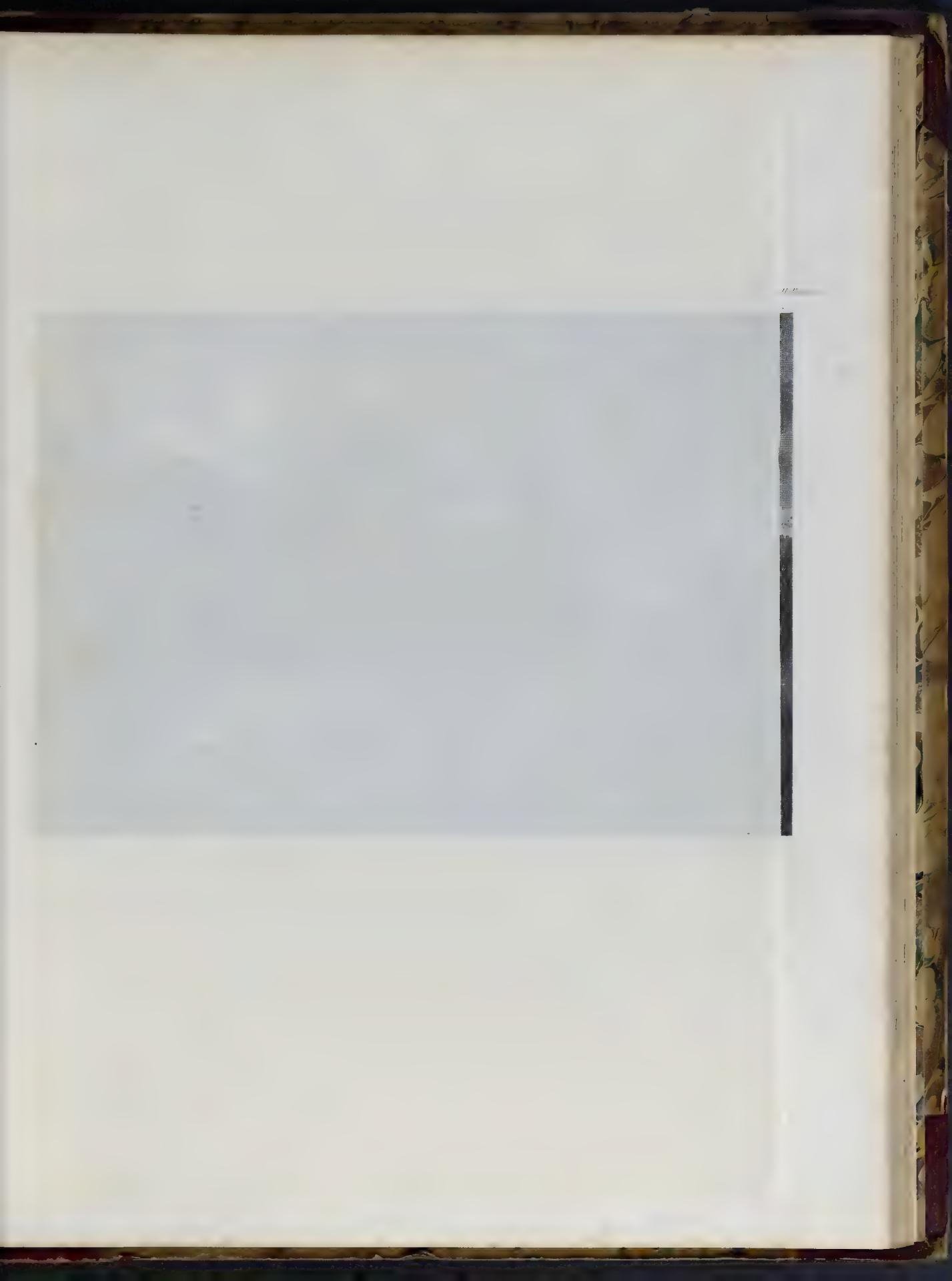
ANIMALS IN THE VALLEY.





ANITA MAINTAINS HERSELF







MARQUIS OF STANHOPE'S COLLECTION.

Engravings

A BRISK GALE
122

check of Norman Paint



A STRONG BREEZE
126

A BREEZE
124



THE COMMENCEMENT OF A STORM
125



Drawn by W. McCraig Engraved by Hunter R.A. Engraver to His Majesty
Published Jun 2nd 1816 by Longman Hurst Rees & Orme Stationers to the
Queen 10 Fleet Street Cadogan Lane & Strand & P. W. Fimkins, via Bond Street



A SEA LIFE



A STORM



A STORM

THE STUDIO OF P. STANFORD STONE, NEW YORK.

ALIVE AT THE STUDIO.



THE INTERIOR OF A KITCHEN.



THE VIOLIN PLAYER.

THE FARMHOUSE.



THE VIOLIN PLAYER.

Printed in New York by the American Art Publishing Company.



NOTES ON THE FLOWERS OF THE MOUNTAINS.

Leaves.

FLOWER.

LEAVES AND FLOWERS.



THE ROSE.

THE ROSE is a very common flower in the mountains, and is found in great abundance in the valleys.

MANUFACTURE OF POLY(1,3-PROPYLENIC ACID) 1141

170 *Te Māori*

11

where Γ is the Γ function.



¹ See also *Journal of the American Revolution*, 1, 1 (2009), 10–11.

STUDIES



THE COLLECTION
OF
THE MARQUIS OF STAFFORD.

CLASS THE FOURTH.

S P A N I S H S C H O O L.

LOUIS DE VARGAS. Nat. 1502. Ob. 1568.

ST. JOHN THE BAPTIST.

THIS artist was a native of Seville, in which city he is said to have been the first to introduce the *great style* of painting. He resided many years in Italy, and is commonly reported to have studied under Pierino del Vaga: the grandeur of outline exhibited in the figure before us, seems however rather to furnish ground for the conjecture, that the painter benefited by the precepts of Michael Angelo.

This picture is painted on canvass, and measures 6 feet $2\frac{1}{2}$ inches in height, by 4 feet in width. It was formerly in the Orleans Collection.

1800-1801

Front Sch.



1800-1801. — D. 1800-1801.

Front Sch.

1800-1801. — D. 1800-1801.

THE COLLECTION
OF
THE MARQUIS OF STAFFORD.

CLASS THE FIFTH.

FRENCH SCHOOL.

No. 1. JOSEPH VERNET. Nat. 1712. Ob. 1786.

SUNRISE.

VERNET, notwithstanding the reputation he enjoyed whilst living, has no real pretensions to a very eminent rank amongst those artists who have excelled in landscape or marine painting. Over anxious to amuse with variety of object, he lost sight of the dignity and simplicity of nature; and hence his pictures, though artificially composed, harmoniously coloured, and skilfully executed throughout, give him little claim to a praise beyond that of having contributed to enrich our apartments with handsome furniture. The picture before us is an agreeable specimen of his talents.

This picture is painted on canvass, and measures 3 feet $2\frac{1}{2}$ inches in height, by 4 feet 5 inches in width.

No. 2. VERNET.

A SHIPWRECK.

IN respect of the mechanism of painting, this picture, like its companion before described, possesses great merit. Like it, it is deficient in character. The storm has no terrors, and consequently awakens in the mind of the spectator but little sympathy for the shipwrecked mariners, who appear to be in no danger.

This picture is painted on canvass, and measures 3 feet $2\frac{1}{2}$ inches in height, by 4 feet 5 inches in width.



THE COLLECTION
OF
THE MARQUIS OF STAFFORD.

CLASS THE SIXTH.

ENGLISH SCHOOL.

No. 1. WILLIAM DOBSON. Nat. 1610. Ob. 1646.

A HEAD, SAID TO BE THE PORTRAIT OF CHARLES THE FIRST.

THIS head, the features of which bear some resemblance to those of Charles, is executed with a bold pencil, and richly coloured. Its style and merit as a work of art justify the supposition that it is by Dobson.

This picture is painted on pannel, and measures 1 foot 2 inches in height, by 11 inches in width.

No. 2. SIR PETER LELY. Nat. 1617. Ob. 1680.

THE PORTRAIT OF THE COUNTESS OF MIDDLESEX.

THE head and hands are correctly drawn, and the whole is well painted. Unfortunately the white satin dress and light blue scarf, in which it is probable the lady desired to be represented, were habiliments little calculated to give delicacy and brilliancy of effect to the carnations of the face.

This picture is painted on canvass, and measures 4 feet 1 inch in height, by 3 feet 3 inches in width.

No. 3. SIR GODFREY KNELLER. Nat. 1648. Ob. 1726.

THE PORTRAIT OF A LADY.

A MODEST, unaffected portrait.

This picture is painted on pannel, and measures 1 foot 3 inches in height, by 1 foot $\frac{1}{4}$ inch in width.

No. 3.* ANONYMOUS.

THE PORTRAIT OF KING JAMES THE FIRST.

THE head is exceedingly well executed, but the other parts of the figure are somewhat hard. It is conjectured the picture may have been painted by George Jamesone, a Scotch artist of the time, who enjoyed considerable reputation.

This picture is painted on canvass, and measures 3 feet $10\frac{1}{2}$ inches in height, by 3 feet $\frac{1}{2}$ inch in width.

No. 3.** ANONYMOUS.

THE PORTRAIT OF LORD CHANCELLOR ELLESMORE.

THOMAS EGERTON, Lord Ellesmere, was the son of Sir Richard Egerton of Ridley, in Cheshire. He was raised to the office of Lord Keeper by Queen Elizabeth, May 6th, 1596, on the death of Sir John Puckering. He died on the 15th of March, 1617.

This picture is painted on canvass, and measures 3 feet 11 inches in height, by 3 feet $3\frac{1}{2}$ inches in width.

No. 4. RICHARD WILSON. Nat. 1714. Ob. 1782.
N I O B E.

It is remarked by Sir Joshua Reynolds, that few professed landscape painters have at any time attempted the union of landscape with historical or epic painting, without failure. Of Wilson, especially, he observes, that his landscapes were in reality too nearly resembling common nature to admit the introduction of supernatural objects; illustrating the comment by a reference to the picture now before us. "In a very admirable picture of a storm," says he, "which I have seen by his hand, many figures are introduced in the foreground, some in apparent distress, and some struck dead, as a spectator would naturally suppose, by the lightning; had not the painter injudiciously (as I think) rather chosen that their death should be imputed to a little Apollo, who appears in the sky, with his bent bow, and that those figures should be considered as the children of Niobe." This criticism on the figures is strikingly just. In all other respects the picture may be pronounced one of the artist's most capital performances.

This picture is painted on canvass, and measures 4 feet $\frac{1}{2}$ inch in height, by 5 feet $7\frac{1}{2}$ inches in width.

No. 5. WILSON.
LANDSCAPE AND FIGURES.

THIS little picture, if not strictly a study from nature, was doubtless painted whilst the remembrance of an accidental effect which had struck the artist in one of his evening walks, was yet fresh upon his mind. The whole bears the stamp of truth, and the simple group of peasants in the middle ground, repeating their evening orisons before the cross, is in perfect accord with the tranquil solemnity of the surrounding scenery.

This picture is painted on canvass, and measures 1 foot $9\frac{1}{2}$ inches in height, by 2 feet $3\frac{1}{2}$ inches in width.

No. 5.* THOMAS GAINSBOROUGH. Nat. 1727. Ob. 1788.
A LANDSCAPE AND CATTLE.

THE composition of this picture is extremely simple. Two cows just come to be milked are the principal objects. The whole is richly coloured, and executed with that agreeable lightness and freedom of pencilling for which the artist was ever distinguished.

This picture is painted on canvass, and measures 2 feet in height, by 2 feet 6 $\frac{1}{2}$ inches in width.

The following Pieces are by Artists still living.

No. 6. PHILIP REINAGLE, R. A.

A LANDSCAPE AND FIGURES.

THIS picture is painted on canvass, and measures 2 feet 7 inches in height, by 3 feet 5 inches in width.

No. 7. JOSEPH MALLORD WILLIAM TURNER, R. A.

A FISHING SMACK, WITH A BOAT.

THIS picture is painted on canvass, and measures 5 feet in height, by 7 feet $\frac{1}{2}$ inch in width.

No. 8. SIR GEORGE BEAUMONT, BART.

THE ENTRANCE TO CONWAY CASTLE.

THIS picture is painted on millboard, and measures 2 feet 4 inches in height, by 1 foot 11 inches in width.

No. 9. EDWARD BIRD, R. A.

THE DEATH OF EARL DOUGLAS.

With that there came an arrow keen
 Out of an English bow,
 Which struck Earl Douglas to the heart
 A deep and deadly blow :

Who never spoke more words than these,
 ' Fight on, my merry men all ; .
 For why—my life is at an end,
 Lord Percy sees my fall ! '

Then leaving life, Earl Percy took
 The dead man by the hand,
 And said, ' Earl Douglas, for thy life
 Would I had lost my land.'

CHEVY CHACE.

This picture is painted on pannel, and measures 2 feet 1 $\frac{1}{2}$ inch in height, by 3 feet in width.

HENRY'S THE FIFTH



THE PORTRAIT OF A LADY



100. 100.

100. 100. 100. 100. 100. 100.

100. 100.



100. 100. 100. 100. 100. 100. 100. 100.

100.

100. 100. 100. 100. 100. 100. 100. 100.





THE LITERARY MAGAZINE OF THE UNITED STATES.

7

LANDS & PLACES

SCENES & VIEWS



LANDS & PLACES



THE LITERARY MAGAZINE

VII

Published monthly, at the Office of the New-York Daily Advertiser, No. 1, Wall-st.



A SMALL SAILING BOAT IN THE BAY

ON THE COAST OF AFRICA, NEAR THE PORT OF ZANZIBAR.

MARQUIS OF STAFFORD'S COLLECTION

THE ENGLISH FOLK-SONG BOOK

ILLUSTRATED



LANDS ABBEY CASTLE



PRINTED IN WILLIAMSON'S FINE WORKS

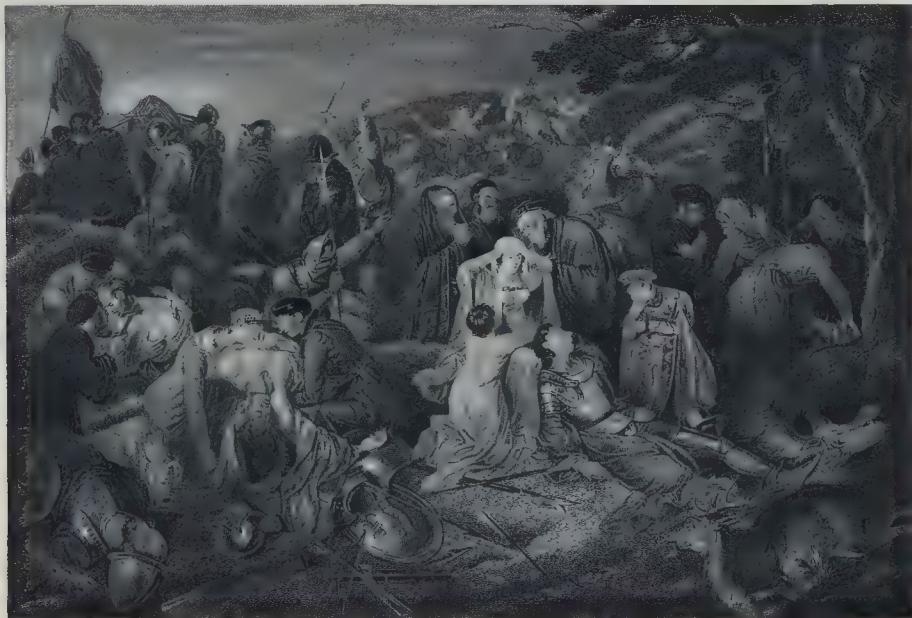
FOR THE ENGLISH FOLK-SONG BOOK, ILLUSTRATED

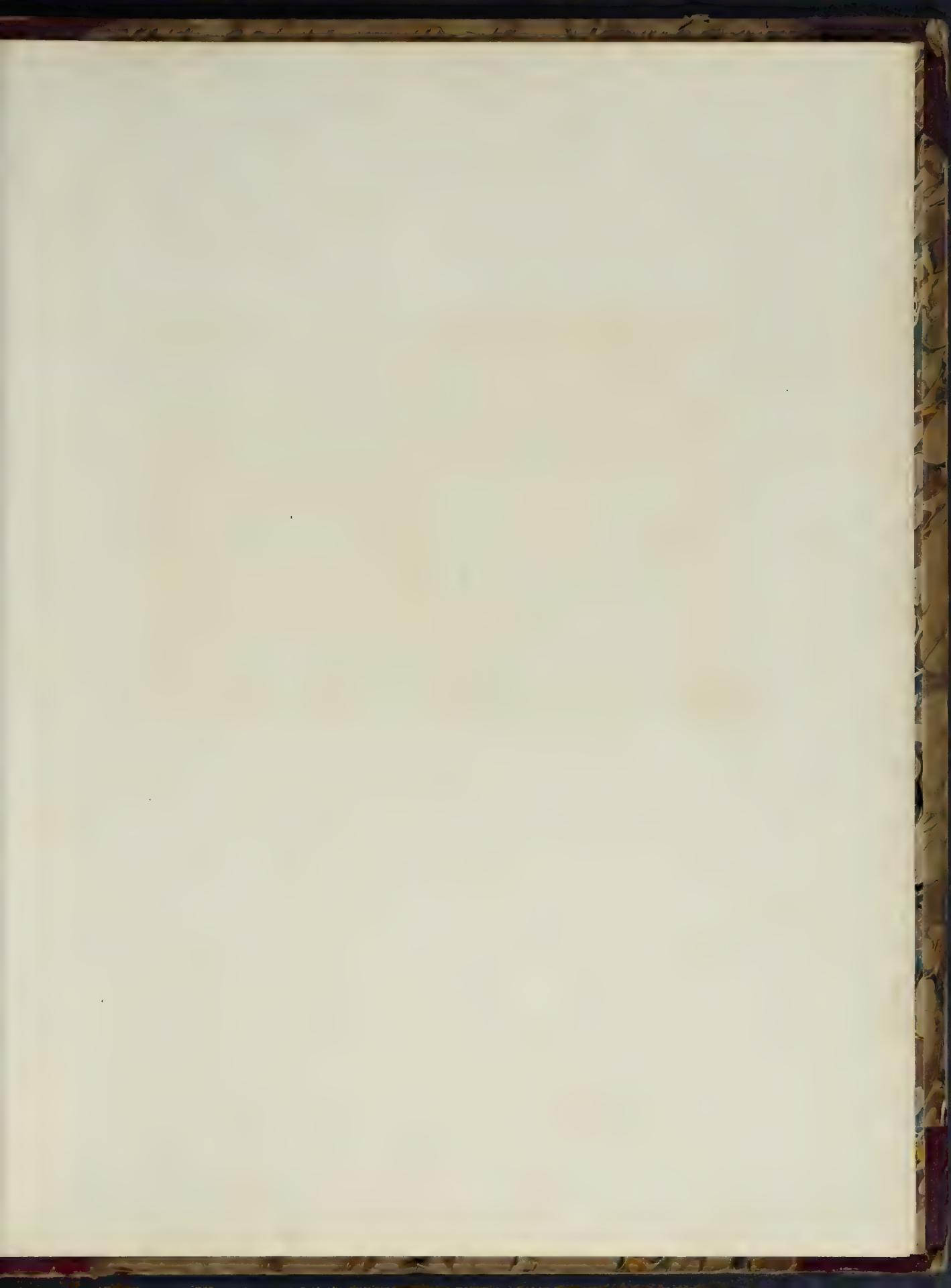
THE HISTORY OF THE AMERICAN INDIANS

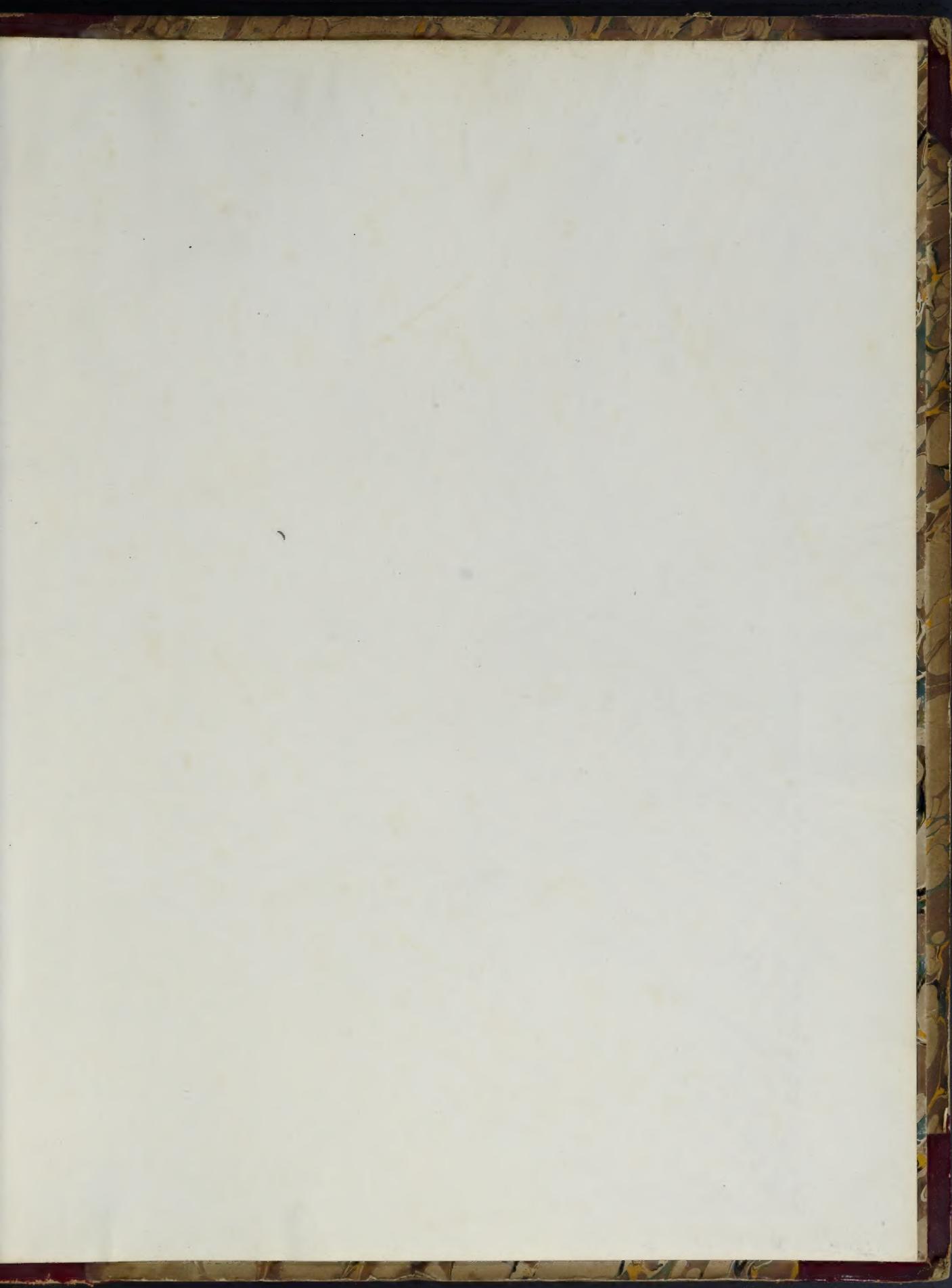
THE SOUTHERN

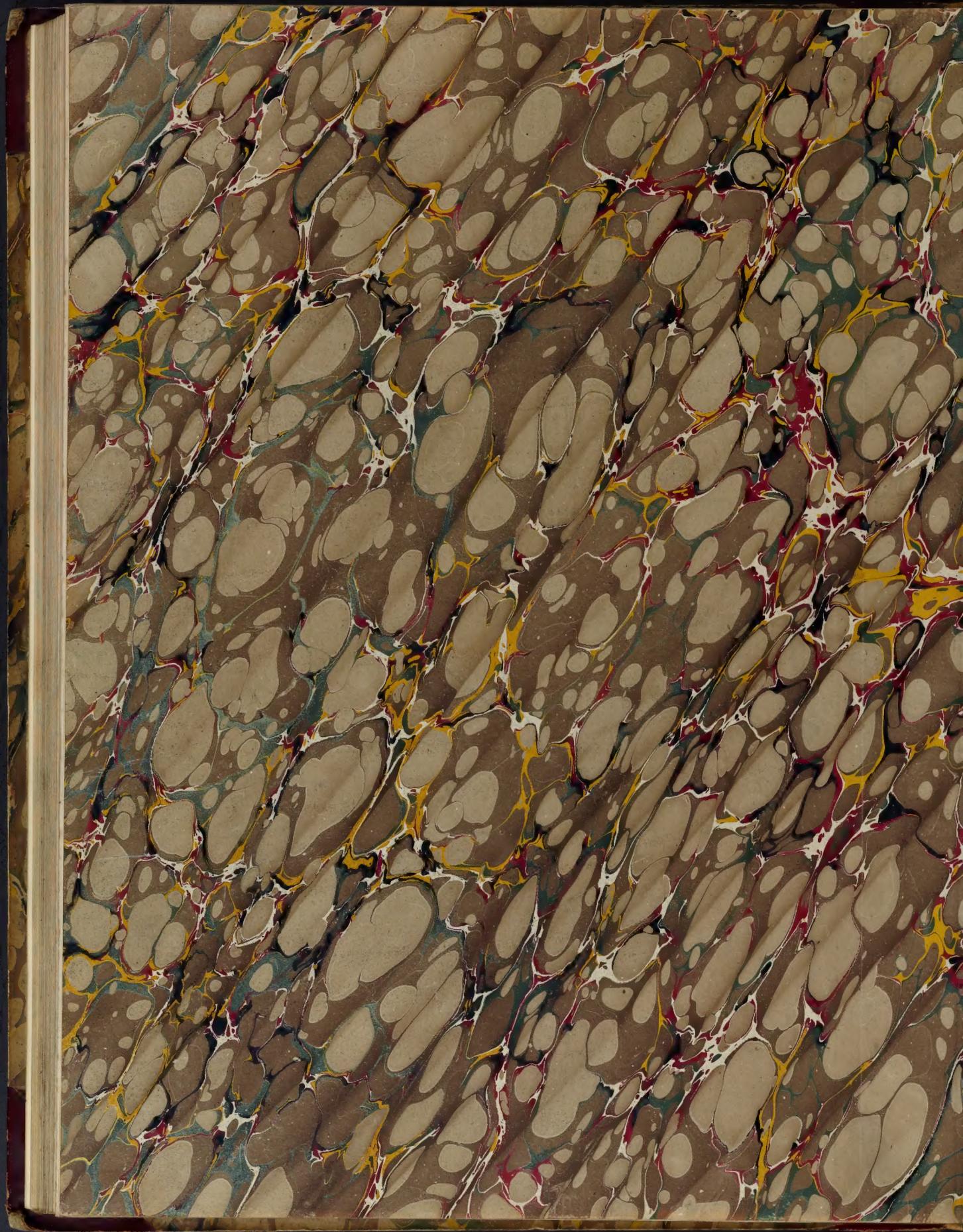
INDIANS OF THE SOUTHERN

INDIANS









SPECIAL 87-B
OVERSIZE 4487
v. 3-y

THE GETTY CENTER
LIBRARY

